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The **HYMN**

A Journal of Congregational Song

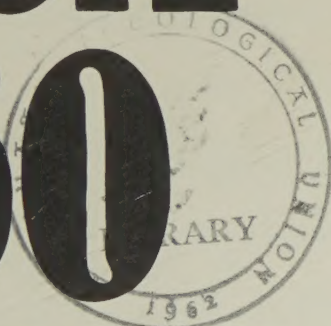
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60



years

1922-1982



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Editorial Policy

The Hymn is a journal of congregational song for church musicians, clergy, scholars, poets, and others with varied backgrounds and interests. A journal of research and opinion, containing practical and scholarly articles, *The Hymn* reflects diverse cultural and theological identities, and also provides exemplary hymn texts and tunes in various styles.

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January 1982

The HYMN

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Editor's COLUMN

The first of four 60th anniversary issues planned by our newly appointed Editorial Advisory Board, this issue presents a retrospective look at the Hymn Society of America. The July issue will include extensive reports of the 60th Anniversary Convocation to be held in Atlanta, June 20-22. The themes of the April and October issues are respectively "Psalmody Revisited" and "The Music of Hymns."

In an effort to provide the non-hymnologist with pertinent information on familiar hymns, a new feature is being introduced in this issue. Information on Neander's "Praise to the Lord, the Almighty" has been provided by William J. Reynolds, immediate Past President of the Hymn Society. This feature can be reproduced in church newsletters and bulletins without permission.

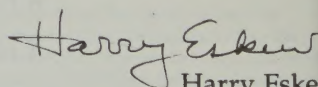
The work of our Contributing Editors (William Lock, Hymns in Periodical Literature; Austin C. Lovelace, New Hymns; and Paul Westermeyer, Reviews of Hymn Based Music) is crucial in compiling *The Hymn* and in our constant efforts to maintain and improve the quality and appeal of this publication.

Once again we are fortunate to have the services of Deborah Loftis in producing the valuable index for the

1981 issues of *The Hymn*. Deborah Loftis, a leader for several years in the Louisville Chapter of the HSA, has recently led members of that chapter in the gigantic task of updating the cumulative index of *The Hymn* to cover the years from our beginnings in 1949 through 1981. This new index is to be published during our 60th anniversary year.

In addition to providing input into the content of these anniversary issues, the Editorial Advisory Board, in conjunction with the Executive Committee, has formulated a statement of our Editorial Policy which appears here for the first time and will appear on the inside cover of each issue of *The Hymn*:

The Hymn is a journal of congregational song for church musicians, clergy, scholars, poets, and others with varied backgrounds and interests. A journal of research and opinion, containing practical and scholarly articles, *The Hymn* reflects diverse cultural and theological identities, and also provides exemplary hymn texts and tunes in various styles.


Harry Eskew

President's

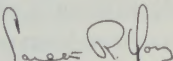
MESSAGE

During the past ten years most American churches have either produced supplemental hymnals or have begun the process of hymnal revision. The efforts of editors, compilers, publishers, printing and distribution agencies have for the most part provided local churches and schools with new and challenging volumes of congregational song. Interpretive materials, recordings, training sessions, and hymn festivals have been helpful in introducing, sometimes reintroducing, standard and new hymnody. The result has been a refreshment and expansion of congregational repertory. I rejoice with those of you who are in these times of learning and appropriation of new and used congregational song. Enjoy! Enjoy! Enjoy!

For many others, however, this may be a time that either precedes or follows that which I have just described. It is normative "church lethargy time" replete with all the resistance to change in liturgy, hymnody, space or printed format (any

change!) and is characterized and acted out week by week by thousands of clergy, choir members and directors, custodians, and secretaries.

It occurs to me that our society's activity in the area of introducing alternative and improved congregational song is restricted to the publishing of texts, and some tunes, lacking the methodological context that would assist the majority of our members who work at the intersection of the church's educational life where hymns, psalms and spiritual songs are taught as well as sought! We do not, for the most part, lack for new collections of congregational song; our churches already have ample supplements as well as standard hymnals. We do lack for a long term program of hymnic interpretation and amplification. Our conversations and beginnings of cooperative efforts with The Choristers Guild, The American Guild of Organists and with our publisher are a good beginning as we address the larger educational task.


Carlton R. Young

Help Celebrate Our 60th Anniversary!

Yes, your help is needed to make our 60th birthday a success, and there are many ways to become involved.

MEMBERSHIP—The Society has set a goal of 6,000 members for 1982, which means nearly doubling the present membership. What can you do? Here are lots of options:

- (1) Give a gift membership to one or more persons. (Suggestions: ministers, writers, public libraries, college libraries, church libraries, poets, hymn writers, friends, college or seminary students.)
- (2) Take advantage of a one-time special: secure three new members for the Hymn Society and have your membership renewed *free*.
- (3) Give a Christmas gift membership—in January—as a year-long reminder of your thoughtfulness.
- (4) Upgrade your membership. Become a Supporting Member for \$30, a Contributing Member for \$75, a Patron for \$500, or a Benefactor for \$1,000.
- (5) Become a Life Member—a bargain at \$350.
- (6) Give a special 60th Anniversary gift to the Society—a generous response will help to support the on-going work.

FESTIVALS—Plan a Hymn Festival during 1982. Such a festival may be held in the local church, in a community setting, in conjunction with the American Guild of Organists or the Choristers Guild, by a group of churches from one denomination or one local area. **BUT PLAN A FESTIVAL!**

The Hymn Society has prepared several special suggested orders for the 60th Anniversary which may be used:

- (1) **THE HERITAGE OF AMERICAN HYMNS**—a service brochure in quantity presents representative hymns from psalmody to the present. A continuity script for the liturgist is provided; also suggestions for special musical treatment of the hymns.
- (2) **COME AND SING—A SERVICE OF THANKSGIVING**—a service based on hymns appropriate for the Thanksgiving season, with suggested organ music and anthems for the choir. This could easily be a community event on Wednesday noon or evening before Thanksgiving Day. It could also be presented as a special Thanksgiving Day service in a local church.
- (3) **FESTIVAL OF HSA HYMNS**—a special service based on hymns secured and published by the Society. (Many people are unaware of the wide variety of great hymns which the Society has published and which appear in many contemporary hymnals.)
- (4) **SERVICE OF WORSHIP BASED ON HYMNS**—Two different services have been prepared incorporating hymns into the total fabric of a morning worship service. (They will be presented at the National Convocation, June 20-22.)
- (5) Or—prepare your own festival. For suggestions and ideas, order a copy of "Hymn Festivals," *Paper No. XXXI* of the HSA. Cost: \$2.50

ATTEND THE NATIONAL CONVOCATION—A dramatic, exciting, and festive convocation will be held June 20 (Sunday evening) through June 22 (Tuesday evening) at Emory University, Atlanta, GA. Details of the program will be featured in the next issue of *The Hymn*, but save the dates and plan now to be present for an outstanding celebration.

60th Anniversary Greetings

Hymn Society of Great Britain and Ireland

On behalf of the Hymn Society of Great Britain and Ireland I send you our heartiest congratulations and best wishes on the occasion of your 60th anniversary. Your society is some 14 years older than ours: it is much larger in membership and, I guess, more highly organized. Many of our members regularly profit from your publications, but the occasional meeting of personnel across the Atlantic is even more valuable. We in Britain are particularly happy that we had the opportunity of making or cementing friendships at the Oxford International Conference, which is still fresh in our memory since its meeting last August. We discovered again that, in spite of sharing the great common heritage of Christian hymnody, there was also a richness in the particular traditions of Britain and the USA, and that there is nothing but gain in the exploration of these hymns. There is still much to be done in helping each other to appreciate the wealth of this material, and we should pursue this and other tasks in the future with increased enthusiasm.

Norman P. Goldhawk
Chairman of the Committee of the
Hymn Society of Great Britain and
Ireland.

International Fellowship for Research in Hymnology (IAH)

Sixty years—two generations—that is for a society an age which elicits a great respect. The IAH itself can look back on more than 20 years, and its journal, the *Yearbook for Liturgy and Hymnology* with its 24 volumes is fast approaching a girth of one meter.

From the vantage point of another 30 years we will be able to see that the HSA has not only crossed an important threshold in its development. We stand today in church at a highly meaningful point. The last years have brought a strong growth in a common core of congregational song within single language groups and also among various religious denominations. We are beginning to look beyond language boundaries. The joint conferences of the IAH, the HSGBI, and your HSA at Oxford last summer illustrated this with complete clarity. Here and there have appeared in hymnals the first fruits of contacts which reach across lands and oceans. There have always been hymns which have transcended the boundaries of language, denominations, and cultures. But if we are not deceived, it is now no longer a matter of mere chance. There is now a systematic and ecumenical approach to the interchange of hymnological work and hymnic material.

The cultivation of increased contact with the hymnic and hymnological work of other countries will be one of the most important areas of work for you in the future. (We have already committed ourselves to this.) Perhaps in the future we should write fewer articles and translate more. Perhaps we should write not only for our readers, but for readers everywhere.

I wish the HSA continued growth and success. May you succeed in always keeping your windows open wide. For only then can one hear the birds—and perhaps even one day the angels—sing.

Markus Jenny
President,
International Arbeitsgemeinschaft
für Hymnologie
(translated by Margaret Eskew)

World Council of Churches

On behalf of the World Council of Churches, I am happy to send a message of congratulations and thanks to the Hymn Society of America on its 60th anniversary. The World Council of Churches is, of course, dedicated to the unity of all the Christian churches of the world—not necessarily in a single structure, but a unity of mission, cooperation, and mutual love.

One of the deepest bonds between Christians of all denominations is the hymns which we all share and sing. I know of no church's hymnal which does not include the hymns which originated in many other churches. In sharing at this deep level of worship, we are already on the way to Christian unity.

The World Council is especially indebted to the Hymn Society because when we had a World Assembly at Evanston, Illinois in 1954,

the Hymn Society held a competition which produced the glorious hymn "Hope of the world" by Georgia Harkness as a gift to that Assembly. It has since become a world-wide favorite.

For its great contributions to the unity of God's Church, I salute the Hymn Society and wish for it many more years of devoted service.

Cynthia C. Wedel
American President
World Council of Churches

American Choral Directors Association

The American Choral Directors Association, an organization of over 11,000 choral directors, is pleased to send greetings to The Hymn Society of America on the occasion of the celebration of that Society's 60th Anniversary Year.

The significant work of the Hymn Society of America is evident in part as one observes the length of its existence. Throughout its 60 years, members have benefited from the high goals and standards espoused by the organization. The Society's concern for hymnology and for scholarly research have provided guidance for church musicians everywhere. The encouragement extended to composers of hymns has been exemplary. *The Hymn*, official publication of The Hymn Society of America, is highly respected.

May the years ahead provide opportunities for continued effectiveness and increase the outreach of The Hymn Society of America!

Colleen J. Kirk
National President
American Choral Directors
Association

American Musicological Society

It is a pleasure to offer congratulations to the Hymn Society of America on its 60th anniversary. Hymnology is an important element in the research of many members of the American Musicological Society, and the work of the Hymn Society—its meetings, journal, and various projects—is particularly valuable to the Americanists among us. The monumental project in progress, *The Dictionary of American Hymnology*, will be an important landmark in the history of research in this field, and we look forward to its completion. My best wishes to the Hymn Society of America on this important occasion.

Howard E. Smither
President
American Musicological Society

American Guild of Organists

It is a privilege, on behalf of the American Guild of Organists, to send greetings to the Hymn Society of America on this important anniversary, and to express appreciation for your important contributions to our corporate musical and worship endeavors.

We look forward to a continued and long association and wish you ever increasing success in the promotion, preservation and development of congregational song.

Edward A. Hansen
President

Please allow me to add my congratulations on your 60th anniversary. I have been conscious of the activities of the Hymn Society most of my life. My mother shared with me articles from the *Christian Advocate* telling of the competitions, new hymns, *Papers*, etc. When I was in

graduate schools in New York City I had occasion to drive Carl Price from Connecticut, where he spoke, back to his home in New York. What a wonderful opportunity to become acquainted with someone I had admired! I attended various events sponsored by the Hymn Society in New York in the 1930s. I believe I met the Dickinsons at one of those meetings before I enrolled in their School of Sacred Music at Union Theological Seminary. It was not until the early 40s, when they put me on their Membership Committee, that they discovered I was not even a member! We took care of that rather quickly.

Of course I thought EVERYONE should belong to the Hymn Society! I am so happy I was able to expedite their column in *The American Organist*. Those articles have been splendid, and surely helped the visibility of the Society.

Roberta Bitgood
Past President
American Guild of Organists

The Royal Canadian College of Organists

The Royal Canadian College of Organists sends greetings and congratulations to the Hymn Society of America upon its 60th Anniversary.

Along with this goes our warmest good wishes for your continued successes and influence in the future.

Many Centers of The Royal Canadian College of Organists have been inspired by the work that you are doing. Many of us also wish to express gratitude for the visits of W. Thomas Smith, whose words of wisdom and encouragement have been enlightening and strengthening.

We pray for your continuing ministry and influence.

Gerald Bales,
President, R.C.C.O.

What the Hymn Society Means: Three Statements

I

Societies are most often either social or professional organizations. In its early years, the Hymn Society of America was little more than a gathering of hymn lovers of the New York area.

With the publication in 1930 of the first in the series of *Papers*, now 35 in all, the Society became far more professional. Their format, a numbered series of monographs, caused the Library of Congress to print library cards for each one as it came out. This brought them to the attention of librarians and bibliographers across the country, with resultant publicity which attracted a wider membership and more interest in the Society.

This process continued with the introduction of its quarterly journal, *The Hymn*, in 1949. Its first editors, the late Ruth Messenger and George Licht Knight, set a balanced tone for it by including both scholarly articles and more popular ones, with occasional new hymns and tunes.

By 1976, when the headquarters of the Society were moved to

Springfield, Ohio, it had become truly American and fully professional. Its continent-wide membership became still more fully informed and involved with the 1977 introduction of the semi-annual news-letter, *The Stanza*.

During the past two decades, no major hymnal or accompanying handbook has been prepared without its editors (whether in North America or as far away as Australia and Iceland) having made extensive use of the resources of the Society and of its Dictionary of American Hymnology Project. The 1978 *Lutheran Book of Worship*, for example out of 548 hymns used nine from the copyrighted files of the Hymn Society.

Leonard Ellinwood
Hymnologist, musicologist, and
librarian (retired from the
Library of Congress)
Director of Dictionary of American
Hymnology Project
Washington, D.C.

II

The Hymn Society of America has given me new ideas and friends. Through its publications (papers and periodicals), its lectures and convocations, its festivals and other activities, the Society has fed many stimulating concepts into my professional and personal life. And in this process I have been brought into contact with persons of warmth and concern for this most important aspect of church

music—congregational song.

For example, at a 1940 public meeting of the HSA in New York City, Caroline Bird Parker, Clementine Miller, and I spoke about hymnals we recently edited. Friendships were made there as we exchanged notions about hymnbook formation. The audience also participated in this sharing of ideas.

I have attended countless hymn

festivals sponsored by the HSA and here experienced anew the inspiration and thrill of corporate singing. These festivals celebrated the life and works of such hymnic giants as Isaac Watts, Charles Wesley, and James Montgomery.

I am indebted to the many friends, past and present, who were gained because the Society exists. My early professional career was focused toward hymnody by such HSA stal-

warts as Ruth Messenger, Deane Edwards, Reginald McCall, Phillip Watters, and George Knight.

The Church's vitality and outreach has been increased immeasurably because the Hymn Society came into being.

James Rawlings Sydnor
Hymnology teacher and author
Retired seminary faculty member
Richmond, Virginia

III

The Hymn Society of America is a very helpful and useful organization; and anyone interested in hymns, or wanting to learn more about them ought to belong to it. I have found its three-day annual National Convocation both stimulating and informative.

In addition to this meeting, the Hymn Society issues a quarterly magazine, *The Hymn*, which is an excellent publication concerning the past, present, and future of hymns.

The past—There are articles about the background of hymns, and the hymn writers of the past. It is also ecumenical, for it shows how hymns bring us together, for we sing ones of many varied backgrounds. Arguments may separate us, but the praise of God in hymns brings us together.

The present—It has articles about the new hymn writers of today and of

their hymns. It also has reviews of new books of subjects connected with hymnody.

The future—"New occasions teach new duties" and new hymns to speak for them. *The Hymn* sees these new occasions and quite frequently calls for a competition to write a hymn about them. Many of us would be surprised to learn how many fine new hymns have their origin in such competitions.

Thus I think that every minister and every leader of church music should receive the publications of the Hymn Society, and that every church member would find in them a source of pleasure and information.

F. Bland Tucker
Hymn writer
Retired Rector of Christ Church
(Episcopal)
Savannah, Georgia

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60 Years of the Hymn Society of America: 1922-1982

Anastasia Van Burkalow



Anastasia Van Burkalow has witnessed the work of the Hymn Society for many years, having served on its Executive Committee, as chairman of the Hymn Origins Committee from about 1960 to 1976, and most recently as HSA Secretary. Dr. Van Burkalow is retired from the faculty of Hunter College, the City University of New York.

The year 1976 marks a turning point in the affairs of the Hymn Society of America, for it was at the annual meeting that year that its present organizational structure was adopted, a significant feature of which is the introduction of limited terms of service for its elected officers. This frequent change of leadership is in distinct contrast to the pattern established in the earlier years. On the basis of this difference in the management of the Society I shall therefore divide this survey of its 60-year history into two unequal parts, the first 54 years and the most recent six.

In the earlier period there was no full-time salaried staff except an office secretary, and not even that in the first years. Thus the development and carrying out of the Society's aims and programs depended on its elected officers, who served on an unpaid and part-time basis. Fortunately there was at that time no limitation on the term of service of these officers, and there were a number of men and women willing to hold such positions for long periods, giving freely of their time and talents to this work. I believe it was this continuity of leadership, combined most essentially, of course, with its high quality, that enabled the Hymn Society to move fairly quickly into a position of leadership in the field of hymnody and to become the

widely respected organization that it is today. I shall therefore sketch its early history by describing the roles of those leaders with the longest terms of service.

First of all, of course, we must pay tribute to the five founders, who organized the Society in 1922. These were Emily Swan Perkins, Carl Fowler Price, Caroline Bird Parkman, Augustus Sherwood Newman, and Calvin Weiss Laufer. To all of them we owe much appreciation. The three last mentioned did not, however, give long-continued service to the new organization, because of fairly early death in the case of Mr. Newman and for the other two because of fairly early removal from New York City, the center of the Society's activities. It is therefore only the first two who we must consider here in more detail.

Miss Perkins, it is said, was recognized by the other four founders as the initiator of the idea of a society devoted to hymns. She is described as a woman of great personal charm with outstanding intellectual and artistic talents. In her church, the Presbyterian Church in the U. S. A., she was widely recognized as a writer of hymn texts and tunes who worked for the highest standard in hymnody and worship. She therefore had a wide acquaintanceship among people with similar interests. As correspond-

ing secretary of the new organization, from its founding until her death in 1941, she reached out to this wide circle of friends, both here and abroad, to tell them about the Society and encourage them to join it. She was a leader in formulating the aims and programs of the Society and she kept the members informed about these by means of a monthly *Bulletin*, which she initiated in 1924 and issued regularly until her death. Certainly few if any of our present members knew Miss Perkins and worked with her—to my regret I did not—but we all owe her a great debt of gratitude. Let us cherish her memory.

Dr. Carl Fowler Price worked closely with Miss Perkins to develop the Society and to make it widely known. He was a business man but also a gifted organist, composer of hymn tunes, and writer and lecturer on hymnic matters. As a leading Methodist layman he was invited to speak about hymns at many theological seminaries, colleges, and churches, and his influence was therefore widespread. It reached me in Ardsley, New York. I cannot remember the exact date, but it had to be some time in 1925 or 1926, for it was during those years that my father was pastor of the Methodist church there, and he invited his friend Carl Price to speak at a Sunday evening service. That talk was my introduction to the field of hymnology and to the Hymn Society of America, for of course Mr. Price spoke about that new organization, of which he was then president. And so since its third or fourth year of existence I have known about our Society, which in more recent years has occupied a good deal of my time and interest. Mr. Price was the first president, serving for five years, and until his death in 1948 he was a member of its Executive Committee and

chaired most of its important committees, doing much to develop its long-term aims and to set the high standards for which it has always stood. He was editor of the first 14 of the *Papers of the Society*, publication of which began in the early 1930s, and he was author of two of them—"Hymn Festival Programs" (*Paper V*) and "What Is a Hymn?" (*Paper VI*). In addition he wrote several popular books about hymns.

During the Society's first 54 years 12 other presidents followed Carl Price. Like him, all were persons of outstanding ability and accomplishment, and each one made significant contributions to the development of the organization. Five of them, however, served for especially long periods as president—together with Mr. Price they covered 41 of the 54 years—and they also served significantly in other capacities. Their influence has therefore been especially great, and it is upon their work that I shall now concentrate.

Dr. Reginald Ley McAll was president in 1931 and 1932 and then continued as executive secretary until his death in 1954. During that time there were eight different presidents, and Dr. McAll's continuous service provided strength and stability. As a leading organist—he had been president of the National Association of Organists—he arranged for the monthly musical journal, *The Diapason*, to become the official organ of the Hymn Society, and for a number of years it carried his special column bringing news of the Society's activities to a new and wider audience. Through Dr. McAll's efforts the development and promotion of hymn festivals became one of the major concerns of the Society.

The Rev. Dr. Philip S. Watters, a Methodist minister, served as presi-

dent in 1935-1936 and again in 1939-1940 and continued on the Executive Committee until his death in 1972. During his first year as president he appointed the first Hymn Origins Committee, which was continued, under various chairmen, until 1976 and which accumulated many statements from authors regarding the circumstances that led them to write their hymns.

William Watkins Reid, as vice president in 1942, succeeded to the presidency early in that year because of the death of the president, Dr. William Chalmers Covert, and he was elected as president for 1943-1944. He continued on the Executive Committee until 1976, serving as its chairman for a number of years and as treasurer briefly. From 1965 to 1976 he was co-editor with J. Vincent Higginson of *The Hymn*, and from 1969 to 1976 he was also executive secretary of the Society, the two positions keeping him busy almost full time. His long association with the Society led to his writing a history of its first 40 years,¹ to which he added a brief supplement to mark the 50th anniversary.² As a layman Mr. Reid worked for many years on the editorial staff of the Board of Missions of the Methodist Church, and he was the author of many hymn texts, published from time to time by the Society and issued as a collection in 1965.³ His long years of service and his devotion to high standards strengthened the Society immensely.

The Rev. Dr. Deane Edwards, president 1948-1969, had served on the Executive Committee for three previous years. After the death of Dr. McAll in 1954 he carried on the work of the executive secretary as well as that of the president, devoting most of his time to the Society. As a minister of the Reformed Church he had headed the Commission on Worship

and Fine Arts of the former Federal Council of Churches, and the wide contacts he made in that work were of great value to him in his leadership of the Hymn Society. He was influential in moving the Society's office to the new Interchurch Center at 475 Riverside Drive and he encouraged the Society's "quests" for new hymn texts on a variety of topics. Hundreds of new texts have been submitted in response to these quests, and selections from them have been published in a series of pamphlets, many of which Dr. Edwards edited. A number of these new hymns have been chosen for use in the numerous new denominational hymnals published in recent years.

Dr. J. Vincent Higginson followed Dr. Edwards as president, serving until the reorganization in 1976. He had long been a member of the Executive Committee, was author of two of the *Papers*, and with Mr. Reid was co-editor of *The Hymn*, 1965-1976. Dr. Higginson, an organist and composer, is an authority on Catholic hymnody, on which he has written a volume that has been published by the Hymn Society.⁴

In addition to these former presidents many other persons have contributed much to the development of the Hymn Society. It is not possible to name them all, but special mention must be made of three who have worked on the Society's publications.

In 1949 publication of the quarterly journal, *The Hymn*, was begun under the editorship of Dr. George Litch Knight. Ten years later his increasing parish duties as a Presbyterian clergyman forced him to resign from this post, but he continued to be active on the Society's Executive Committee, and the completion of the reorganization plan adopted in 1976 was due in great measure to his leadership. He

was followed as editor of *The Hymn* by Dr. Ruth Ellis Messenger, a college history professor and Latin scholar. She had been associate editor since 1951 and served as editor from 1959 until her death in 1964. Earlier she had organized and catalogued the Society's archives and had written two *Papers* on early Christian hymns.

A major on-going effort of the Society, based in Washington, D. C., is the preparation of a Dictionary of American Hymnology. Here again we find long-continued service to the Society, for Dr. Leonard Ellinwood has been directing this project since 1955, and for much of that time he has been assisted by Mrs. Elizabeth B. Lockwood, who has contributed thousands of hours of work. Many other persons have made lesser contributions. When this great work is published—it is now nearing completion—it will represent one of the most outstanding accomplishments of the Hymn Society.

In its first 54 years, then, the establishment of the Society's basic aims and the development of its major projects were accomplished chiefly by the long-continued leadership of a relatively few persons, though dozens of others worked with them. Such stability was without doubt of much value in our formative years. It did, however, curtail the number of members actively involved in the work of the Society. Moreover, most of these were drawn from the northeastern part of the country, for all of the Executive Committee meetings and most of the annual meetings were held in New York City, with an occa-

sional shift of the latter to another northeastern city.

It was largely the recognition of such limitations that led to the changes introduced in 1976. A constitutional limit on the term of service of elected officers provides more frequent introduction of new leadership and at the same time offers opportunity for more members to be involved directly in the work of the Society. That latter purpose is served also by holding the annual meetings in various parts of the country, placing these inspirational convocations within easy reach of a different population each year.

Because the slate of elected officers now changes every two years it might seem that we have entirely eliminated the element of continuity that was so marked in the earlier era. The potential for such continuity does still exist, however, for two posts that are filled by the Executive Committee have no time limit. One of these is the Editor of *The Hymn*, an unsalaried position of great importance. The other is the full-time salaried Executive Director. Since 1976 we have had only one Editor and one Executive Director, serving under three presidents. So far the new plan has proved to be very effective and it promises well for a strong and productive future.

Footnotes

¹William Watkins Reid, *Sing with Spirit and Understanding: The Story of the Hymn Society of America*. 1962.

²William Watkins Reid, *Continuing "Sing with Spirit and Understanding," the Story of the Hymn Society of America 1962-1972*.

³William Watkins Reid, *My God Is There, Controlling*. 1965.

⁴J. Vincent Higginson, *Handbook for American Catholic Hymnals*. 1975.

A Good New Year's Resolution:

Recruit new members for the Hymn Society of America's 60th Anniversary Year. (See the special offer on page 6, item 2.)

Fellows of the Hymn Society, 1942 to 1980

Jan O. Bender, 1975

Jan O. Bender was born in Haarlem, Holland in 1909 and studied music in Holland and Germany under Karl Straube and Hugo Distler. He served as organist and choirmaster for several churches in Germany including St. Michael's Church in Lüneberg. In 1960 he came to the United States where he taught at Concordia Teachers College in Nebraska, Wittenberg University, Valparaiso University, and Gustavus Aldolphus College. A prolific composer, Bender received an honorary Doctor of Letters degree from Concordia College and the Canticum Novum award from Wittenberg University. He will be guest professor at the Lutheran Theological Southern Seminary in Columbia, South Carolina, beginning in January 1982.

Lee Hastings Bristol, Jr., 1972

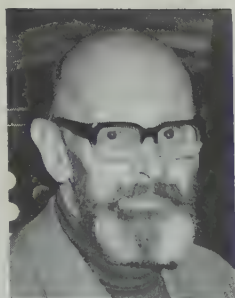
Lee Hastings Bristol, Jr. (1923-1979) was born in Brooklyn, New York and educated at Hamilton College (B.A.) and Trinity College of Music (diploma in organ). He also received a number of honorary doctorates. Author, composer, lecturer, and recitalist, Bristol served as President of Westminster Choir College and Executive Secretary of the Joint Commission on Church Music of the Episcopal Church. He was also member of the Executive Committee of the Hymn Society, Vice-President of the Society from 1969-1972, and editor of the Episcopal hymn supplement, *More Hymns and Spiritual Songs*.

Shirley Lewis Brown, 1972

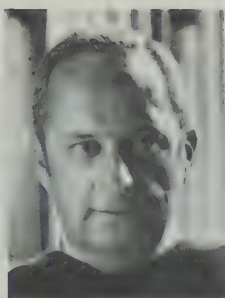
Shirley Lewis (Mrs. Gene M.) Brown was born in St. Louis, Missouri, February 27, 1925. She received the Bachelor of Music degree in piano from McMurray College, Jacksonville, Illinois. In 1947 she received the Master of Music degree from Eastman School of Music, and in subsequent years taught theory and piano at McMurray College and the University of Texas. In addition to her work as organist and leader of youth choirs, she composed several tunes for hymn texts published by the Hymn Society. She lives in Concord, Massachusetts, where she is very active in handbell choirs and is composing music in a sacred folk idiom.

Harry Thacker Burleigh, 1944

Harry Thacker Burleigh (1866-1949) led a distinguished career as a soloist and composer. Born in Erie, Pennsylvania, Mr. Burleigh graduated from the National Conservatory of New York where his studies brought him in contact with Anton Dvůřák. As a soloist, Burleigh sang at St. Philip's Church, Temple Emanuel, and St. George's Episcopal Church in New York. Among his compositions are songs, choral works, arrangements of spirituals, sacred and secular part songs, and the *Old Songs Hymnal*. Mr. Burleigh was honored in 1930 with the receipt of the William E. Harmon award for distinguished achievement in music. He was a charter member and director of the American Society of Composers, Authors, and Publishers.



Jan O. Bender



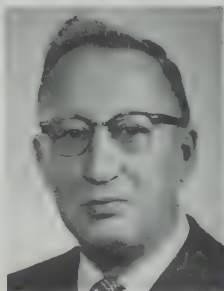
Lee H. Bristol, Jr.



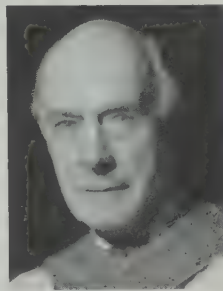
Shirley L. Brown



Harry T. Burleigh



Fabian Bachrach
Walter E. Buszin



Blackstone Studios, N.Y.
Clarence Dickinson

Walter Edwin Buszin, 1962

Walter Edwin Buszin (1900-1973) was born in Milwaukee, Wisconsin and educated at Concordia College and Concordia Theological Seminary. At this seminary he later taught hymnology, liturgics, and church music. He was honored in 1954 with a D.Mus. degree from Valparaiso University and a D.D. degree from Booth Concordia Seminary and Waterloo Lutheran University. Dr. Buszin was elected Fellow of the Hymn Society in 1962 in honor of his service in the educational institutions of his denomination. He was also honorary member of the International Heinrich Schütz Society and was the recipient of the first Canticum Novum Award of Wittenberg University. Dr. Buszin authored many articles and edited much church music.

Clarence Dickinson, 1946

Clarence Dickinson (1873-1969), born in Lafayette, Indiana, was active as an organist, choirmaster, and educator. During his 80-year career in church music Dr. Dickinson became well known as a recitalist and composer, with more than 500 compositions to his credit. A founder of the American Guild of Organists and co-founder and director of the School of Sacred Music of Union Theological Seminary in New York City, Dickinson received honorary degrees from Northwestern, Miami University of Ohio, Ohio Wesleyan, and Gustavus Adolphus College. Along with Mrs. Helen Dickinson he was made Fellow of the Hymn Society in recognition of work in editing the 1933 *Hymnal* used by the Presbyterian Churches of America and the *Hymnal* of the Evangelical and Reformed Church.

Helen Adell Dickinson, 1946

Helen Dickinson (1876-1957) was born at Port Elmsley, Ontario, Canada. Many of her achievements were shared with her husband, Clarence Dickinson, including editing the Presbyterian *Hymnal* (1933) and the *Hymnal* (1941) of the Evangelical and Reformed Church and serving as co-founder of the School of Sacred Music at Union Theological Seminary. Mrs. Dickinson was the first woman to be admitted for doctoral study in the Department of Philosophy of the University of Heidelberg where she received the doctor of philosophy *summa cum laude*. A noted author, lecturer, and historian, she had a special interest in writing, editing, and translating texts for anthems. Her teaching specialties were sacred art and architecture, liturgy, and history of sacred music.

Deane Edwards, 1966

Deane Edwards (1885-1970), a graduate of Princeton University and Auburn Theological Seminary, was a minister of the Reformed Church in America. In addition to serving several pastorates, including an Army chaplaincy, the Rev. Edwards was Executive Secretary of the Department of Worship and Fine Arts of the National Council of Churches. For 24 years he was President of the Hymn Society. Deane Edwards was editor of the *National Preaching Mission Hymns* (1936), *Hymns of Fellowship* (1945), and *Hymns of the Rural Spirit* (1947).

Leonard Ellinwood, 1962

Leonard Ellinwood was born February 13, 1905 in Thomaston, Connecticut and studied at Aurora College in Illinois and the Eastman School of Music, receiving the M. M.

and Ph.D. from Eastman. He subsequently held a number of teaching positions until 1939 when he joined the staff of the Library of Congress. He compiled *Musica Hermanni Contracti* (1936), edited works of Francesco Landini (1939), and wrote *The History of American Church Music* (1953). Ellinwood is the author of *The Hymnal 1940 Companion* (1951). He has been on the staff of Washington Cathedral for many years. For more than 25 years he has been director of the Dictionary of American Hymnology Project.

Henry Wilder Foote, 1952

Henry Wilder Foote (1875-1964), born in Boston, was a Unitarian minister and member of the faculty of the Harvard Divinity School. He served as member of preparation committees for the Unitarian *New Hymn and Tune Book* (1914) and the Unitarian-Universalist *Hymns of the Spirit* (1937). In 1940 his *Three Centuries of American Hymnody* was published, and he was elected President of the Hymn Society in 1941. In 1953 he became chairman of the American committee on the revision of Julian's *Dictionary of Hymnology*. A compiler of extensive data on American Unitarian hymnody, he authored *Hymn Society Paper VII, "An Account of the Bay Psalm Book,"* and *Paper XVII, "American Hymnody (1925-1952)."* *Hymn Society Paper XXVI*, authored by his son Arthur Foote, 2nd, is "Henry Wilder Foote, Hymnologist."

Harry Emerson Fosdick, 1952

Harry Emerson Fosdick (1878-1969), born in Buffalo, New York, was educated at Colgate University, Union Theological Seminary, and Columbia University. An ordained

apist minister, he was professor of practical theology at Union Theological Seminary and pastor of the First Presbyterian Church of New York City. While there, Fosdick became actively involved in the Protestant liberal-fundamentalist controversy of the 20s, becoming a chief spokesman for non-legalistic Protestant thought. In 1926 he became pastor of New York's Park Avenue Baptist Church which later became the Riverside Church. This influential author, pastor, and radio commentator wrote the hymns, "God of grace and God of glory" and "O God, who to a loyal come."

Earl E. Harper, 1962

Earl E. Harper (1895-1967), born at

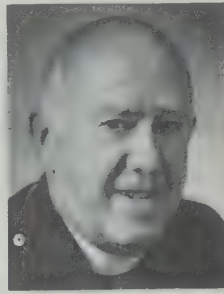
Coffey, Missouri, graduated from Nebraska Wesleyan University and Boston University School of Theology. A Methodist minister, he was president of Evansville and Simpson Colleges and director of the School of Fine Arts at the State University of Iowa. Dr. Harper was also a member of the Commission of Worship of the Federal Council of Churches, chairman of the committee on church music of the Commission of Worship of the Methodist Church, leader in the preparation of *The Methodist Hymnal* (1935), and member of the Hymnal Committee of *The Methodist Hymnal* (1964). Until his death Harper was active as a leader in church music conferences and hymn festivals.



Blackstone Studios, N.Y.
Helen A. Dickinson



Deane Edwards



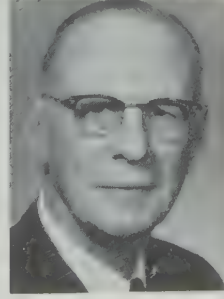
Leonard Ellinwood



Henry W. Foote



Harry E. Fosdick



Earl E. Harper

Armin Haeussler, 1962

Armin Haeussler (1891-1961), a minister of the Evangelical and Reformed Church (now the United Church of Christ), was born in Lewiston, Minnesota and educated at Manchester College and Yale Divinity School. He conducted a national hymnic verse contest in 1937 and was a member of the editorial committee for the 1941 *Hymnal* of his denomination. He also authored this hymnal's handbook, *The Story of Our Hymns* (1952), a monumental (1088-page) work of scholarship. Several of his articles and reviews were published in *The Hymn*.

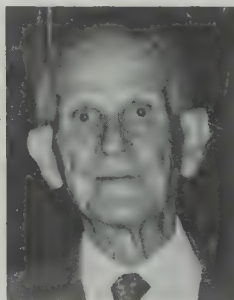
J. Vincent Higginson, 1952

J. Vincent Higginson was born May

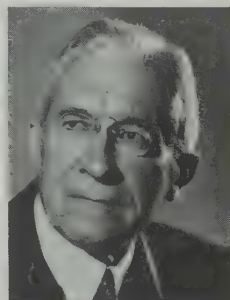
17, 1896 in Irvington, New Jersey. Educated at Manhattan College, Juillard, Pius X School of Liturgical Music, and New York University, he taught at several institutions, including New York University. A former managing editor of *The Catholic Choirmaster*, Higginson has written numerous articles on hymnody and several *Papers* of the Hymn Society. His numerous compositions and arrangements have been published under a pseudonym. He was President of the Hymn Society from 1962 to 1976 and Associate Editor of *The Hymn* from 1966 to 1976. His *Handbook to American Catholic Hymnals* was published in 1976. Mr. Higginson now resides in Long Island, New York.



Armin Haeussler



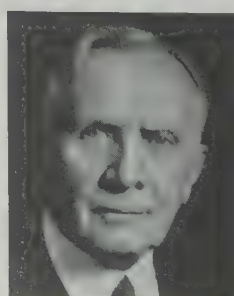
J. Vincent Higginson



John H. Holmes



George L. Knight



William P. Merrill



Ruth E. Messenger

John Hayes Holmes, 1952

John Hayes Holmes (1879-1964), born in Philadelphia, was educated at Harvard University and Divinity School and for many years was minister of the Community Church of New York (Unitarian). He was a founder of the National Association for the Advancement of Colored People and the American Civil Liberties Union and was a leading exponent of pacifism. Dr. Holmes was author of several books. Thirty-seven of his hymns, including "O'er continent and ocean," "God of the nations near and far," and "All hail the pageant of the years" are contained in *The Collected Hymns of John Hayes Holmes*, published in 1960.

George Litch Knight, 1972

George Litch Knight is pastor of the Lafayette Avenue Presbyterian Church, Brooklyn, New York. Born at Rockford, Illinois on January 2, 1925, he received the B.A. from Centre College of Kentucky and the M.Div. from Union Theological Seminary, New York City. Centre College awarded him the honorary D.D. in 1968. His earlier pastorates include the West Side Presbyterian Church, Ridge-wood, New Jersey (assistant pastor, co-pastor) and the Old First Church, Newark, New Jersey.

Dr. Knight is the founding editor of *The Hymn*, which he edited from 1949 to 1959. He has written articles on hymns and carols published in various magazines. He has taught hymnology at New Brunswick Theological Seminary (New Jersey), Biblical Seminary of New York (now New York Theological Seminary), and Union Theological Seminary, New York. Dr. Knight, a close friend of the late Clarence Dickinson, gave his personal musical library to the Clarence Dickinson Library at

William Carey College, Hattiesburg, Mississippi, at the time it was founded.

William Pierson Merrill, 1952

William Pierson Merrill (1867-1954), a native of New Jersey and graduate of Rutgers University and Union Theological Seminary, was for 27 years pastor of the Brick Presbyterian Church in New York City and an active exponent of better church music in America. His own hymns include "Rise up, o men of God" and "Not alone for mighty empire" and the tunes SOLDIERS OF CHRIST and CHESTNUT HILL. Much of his work in the field of church music was in collaboration with Clarence Dickinson, organist at Brick Presbyterian Church. A charter member of the Hymn Society, Dr. Merrill wrote several books and articles. His "Anniversary Address" of 1942 is included in the *Hymn Society Paper X*.

Ruth Ellis Messenger, 1957

Ruth Ellis Messenger (1884-1964) was born in New York. She was a Phi Beta Kappa graduate of Hunter College in 1905 and later received an M.A. from the University of Illinois and a Ph.D. in history from Columbia. Following her retirement as professor of history at Hunter College, Dr. Messenger taught hymnology at Union Theological Seminary and served as Editor of *The Hymn* until her death in 1964. Her studies in hymnology grew out of her work as a classicist and medieval historian, and numerous publications by this scholar and teacher included the book, *The Medieval Latin Hymn*, essays on Latin Hymnody in *Historical Companion to Hymns Ancient and Modern*, 1962, articles in learned journals, and *Hymn Society Paper III, Paper IX, and Paper XIV*.

Ralph Mortensen, 1975

Ralph Mortensen was born January 29, 1894 in Mankato, Minnesota. An ordained minister of the American Lutheran Church, he graduated from Augsburg College and Seminary, Minneapolis (B.A., 1913) and Hartford Seminary (S.T.M., 1918; Ph.D., 1927). He devoted more than 30 years to missionary work in East Asia. Returning to the U. S. in 1958, he became field secretary of his denomination's Church Relations Department and has remained active as civic leader, lecturer, and humanitarian. Dr. Mortensen was the original chairman of the Hymnbook and Tunebook Revision Committee which ultimately published *Hymns of Praise* (1955) in Hong Kong and served as Treasurer of the Hymn Society from 1967 to 1976. He now resides in Southington, Connecticut.

Luther D. Reed, 1956

Luther D. Reed (1873-1972), a Vice-president Emeritus of the Hymn Society and a leading Lutheran authority on hymnody, liturgics, and architecture, was born in Pennsylvania and educated at Franklin and Marshall College (Lancaster, Pennsylvania), Lutheran Seminary at Philadelphia, and the University of Leipzig. Dr. Reed was pastor, professor at the Lutheran Seminary at Philadelphia, president of that seminary, founder and president of the Lutheran Liturgical Association, and president of the Church Music and Liturgical Art Society. He was elected Fellow of the Hymn Society in recognition of his contributions to the Society and his editorship of the 1958 *Service Book and Hymnal*. He authored *The Lutheran Liturgy*.

William Watkins Reid, 1967

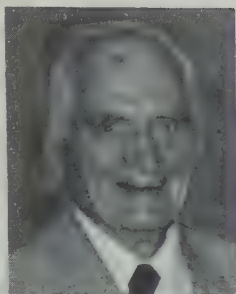
William Watkins Reid was born in Ireland in 1890. He came to the United States in 1900 and graduated from New York University. A Methodist layman, Mr. Reid built a career of service to Methodist missions with work in news, public relations, education, and promotion. He has served the Hymn Society as President and Executive Director and as Editor of *The Hymn*, for which he wrote numerous articles and reviews. He is the author of a history of the HSA volume of hymns published by the Hymn Society entitled *My God Is There Controlling* (1965). He now lives in Pittstown, Pennsylvania.

William Walker Rockwell, 1942

William Walker Rockwell (1874-1958), was born in Pittsfield, Massachusetts. He received a Doctor of Philosophy degree from the University of Goettingen and a Doctor of Theology from Marburg. He worked as a pioneer bibliographer and librarian for theologians and served as librarian at Union Theological Seminary, New York. An ordained Congregational minister, Dr. Rockwell made contributions to hymnology in his services as Hymn Society Librarian. He was an early proponent for a revision of Julian's *Dictionary of Hymnology*. He also urged preservation of Society records and appointment of an archivist, promoted high scholarly standards for the *Papers of The Hymn Society*, and served on the inauguration committee of *The Hymn*, for which he became Honorary Associate Editor.

Jean Woodward Steele, 1972

Jean Woodward Steele was born in Philadelphia on February 22, 1910. She is a graduate of Wilson College.



Ralph Mortensen



Luther D. Reed



William W. Reid



William W. Rockwell



Jean W. Steele

Chambersburg, Pennsylvania (B.A., 1932).

From 1936 until her retirement in 1975 she worked on the music publications of the United Presbyterian Church. Miss Steele began as secretary to the music editor, Dr. Calvin W. Laufer, in whose New York office a small committee met in 1922 to form the Hymn Society. After Dr. Laufer's death two and a half years later, Miss Steele began about 27 years of working with Lawrence Curry, part-time music editor. She served as secretary for the committees on the Westminster series of graded hymnals (*Hymns for Junior Worship*, 1940, *Hymns for Primary Worship*, 1946) and choir collections. Her work involved editing copy, researching the copyright status of the materials included and writing for permission

when necessary, assisting in making arrangements with printers, reading proofs as a "second pair of eyes," corresponding with text writers and composers, and replying to requests for permission to use their copyrighted materials.

Miss Steele joined the Hymn Society in the mid-1940s. She served on various committees, such as the committee on chapter expansion and the Executive Committee. She also served on about six judging committees for hymn projects, beginning with the Bible hymns in 1952. From 1972 to 1976 she was Second Vice President of the Hymn Society. She has held various offices in the Philadelphia chapter, including that of President.

Jean Steele since July 1981 has been living in Paul's Run, an LCA retire-



Thomas Tiplady



F. Bland Tucker



Phillip S. Watters

ment center in Philadelphia, where she serves on the worship committee for the Sunday evening services and sings in the choir.

Thomas Tiplady, 1962

Thomas Tiplady (1882-1967), an English clergyman in the Methodist Church, is known particularly for his work as superintendent and minister of the Lambeth Mission in London. In this area of unemployment and poverty Tiplady's social concern and vision gave birth to a creative ministry which included the writing of more than 200 hymns for his Lambeth congregation. Among his compositions, several of which are included in American and Canadian hymnals, are "Above the hills of time the cross is gleaning," "A Prayer in Time of War," "Give peace, O Lord!" and "Hymn of the Unemployed."

Francis Bland Tucker, 1980

F. Bland Tucker was born January 6, 1895 in Norfolk, Virginia and educated at the University of Virginia and Virginia Theological Seminary. He is an Episcopal clergyman who has served parishes in Lawrenceville,

Virginia, Georgetown, Virginia, and Savannah, Georgia. In addition to serving on the Joint Commission that compiled *The Hymnal 1940* and the Joint Committee on Church Music, he recently served on the Theological Committee working in anticipation of a revision of *The Hymnal 1940*. Author of "All praise to thee, for thou, O King divine," and "Our Father, whose name" and translator of "Father, we thank thee who has planted," he now lives in retirement in Savannah, Georgia.

Phillip S. Watters, 1968

Phillip S. Watters, (1890-1972) served as President of the Hymn Society in 1935, 1936, 1939, and 1941 and was minister and educator of the New York Conference of the United Methodist Church. A graduate of Princeton University and Drew Theological Seminary, Watters wrote a number of hymns and liturgical services and was a consultant to the commission that produced the *Methodist Hymnal* of 1935. During his presidencies several "searches" for new relevant hymn texts were initiated, and functional committees of the Society were established.

The Hymns of the Hymn Society of America—An Overview

Marilyn Kay Stulken



the Lutheran Book of Worship (Fortress, 1981).

Marilyn Stulken is Director of Music at Trinity Lutheran Church, Kenosha, Wisconsin, and is a member of the Editorial Advisory Board for *The Hymn*. Originally from Nebraska, she studied at Hastings College (B.A.) and the Eastman School of Music (M.M. and D.M.A.). She has written articles of various church publications and is author of the *Hymnal Companion* to

During the 60 years of its existence the Hymn Society of America has published well over 400 new hymn texts, either in its quarterly journal, *The Hymn*, or in special collections which grew out of contests or searches. Some 90 of these texts, primarily from the special publications, have been included in major hymnals of various denominations in the United States and Canada.* Though considerably fewer in number, new hymn tunes have also been published by the HSA.

Early Hymns

Through the years the HSA has enriched the hymnic repertoire by calling forth hymns relating to a number of special events or contemporary issues. This "creative work" of the HSA, as one writer has described it, began soon after the founding of the Society in 1922. In 1928-1929 a contest for modern missionary hymns was held. Selected for first prize from over 1000 entries was a hymn by Henry Hallam Tweedy, the first stanza of which reads:

Eternal God, whose power upholds
Both flower and flaming star,
To whom there is no here nor there,
No time, no near nor far,
No alien race, no foreign shore,
No child unsought, unknown,
O send us forth, thy prophets true,
To make all lands thine own!

Included in the *Pilgrim Hymnal* (Congregational), 1931, it has since appeared in hymnals of many denominations, including Roman Catholic, Episcopalian, Lutheran, Presbyterian, Methodist, Evangelical and Reformed, Evangelical United Brethren, Baptist, Disciples of Christ, and Church of God (Anderson, Indiana).

In 1943 a quest was instituted by the HSA for new hymns on Christian patriotism. Among the 12 "Hymns of Christian Patriotism" (*Papers*, XI), 1945, one finds texts which reflect the struggles of the war, others which are intensely patriotic, and still others which express a world view. Some of the themes would recur in the 1976 bicentennial collection.

1950s

The first issue of the HSA's quarterly, *The Hymn*, came out in October of 1949. With the printing of Marion Franklin Ham's United Nations hymn in the January 1951 issue, a tradition of hymn publication was es-

*My thanks to W. Thomas Smith, Executive Director of the HSA, for locating HSA hymns in a number of collections not available to me here.

established that has continued to the present. The texts printed in *The Hymn* have comprised new hymns not previously published, repetitions of HSA hymns from special publications or earlier issues of *The Hymn*, and repetitions of modern hymns from other sources. New tunes began to appear in October 1954. By the end of the decade ten settings had been composed by Paul Neve, Allen Jay Sever, Corliss R. Arnold, Lee H. Bristol, George Brandon, John Leo Lewis, Healy Willan, James Boeringer, and Seth Bingham.

To celebrate the appearance of the Revised Standard Version of the Bible in 1952, the Society invited poets and hymn writers to submit new works. Of the more than 500 texts received, the best were published in *Ten New Hymns on the Bible*. The winning hymn, Sarah E. Taylor's "The Divine Gift," beginning "O God of light, Thy word, a lamp unfailing," found a place three years later in *The Hymnbook* of the Presbyterian and Reformed churches in the United States, and thereafter entered a number of other hymnals. More recently six other hymns from that collection have also entered various hymnals. Ferdinand Q. Blanchard's "Word of God, across the ages" is sung by Baptists in the United States and Canada. George Brandon's "O God, whose mighty wisdom moves" is in two Canadian collections—*The Hymnal*, 1973, of the Baptist Federation of Canada, and *The Hymn Book*, 1971, of the Anglican Church and the United Church of Canada. George Wallace Briggs's "God hath spoken by his prophets" and Frank von Christieson's "Break forth, O living light of God" have been in use since the 1964 Methodist *Book of Hymns*, and have since come into a number of other collections. Frank Cross's "Go forth,

strong word of God" is found in *The Hymnal*, 1957, of the Evangelical United Brethren Church and the *Hymnal of the Church of God* (Anderson, Indiana), 1971; and M. Elmore Turner's "Revealing word, thy light portrays" is in the *Hymnal and Liturgies of the Moravian Church*, 1969.

In 1953 the October issue of *The Hymn* announced a new hymn project to obtain hymns for the Convocation on Urban Life in America, scheduled by the Methodist Church for Columbus, Ohio, in February of 1954, and a second project to provide new hymns for the World Council of Churches Assembly to be held in Evanston, Illinois, August 1954.

Nearly 500 hymns from the United States, Canada, Trinidad, Britain, Australia, New Zealand, and South Africa were submitted for the Evanston assembly. Among the *Eleven Ecumenical Hymns* published were eight from the United States, and one each from Canada, England, and Australia. The winning text, Georgia Harkness' classic "Hope of the world, thou Christ of great compassion," entered the Presbyterian and Reformed *Hymnbook* the very next year and has since been found in nearly every major hymnal. Five others are scattered among several hymnals—John Shirley Anderson's "Hear us, O Lord" in the *Book of Worship for United States Forces*, 1974; George MacLaren Brydon's "O Lord and Savior" in the *Hymnbook for Christian Worship* (American Baptist/ Disciples of Christ), 1970; Frank von Christieson's "Christ, to thee all hearts be lifted" in the *Hymnal of the Church of God*, Frederick B. Morley's "O Church of God united" in the Evangelical United Brethren hymnal; and John Edgar Park's "O Christ, whose love hast sought us out" in *The Harvard University Hymn Book*, 1964,

and later in the *Presbyterian Worship Book*, 1972.

All of the *Five New Hymns on the City* have moved on to denominational hymnals. Thomas Curtis Clark's "Where restless crowds are thronging" was included four years later in the *Lutheran Service Book and Hymnal* and has since been taken into a variety of other books. Originally coupled with Joseph Barnby's tune to "O Perfect Love," Bradford Gray Webster's "O Jesus Christ, to Thee thy hymns be rising" was given a fitting modern tune by Daniel Moe in 1956. Together with its new tune the hymn has entered several hymnals. Holland W. Schloerb's "Praise to thee, O God, for cities" is in the Evangelical United Brethren hymnal; W. Nantlais Williams' "Jesus, friend of thronging pilgrims" is in the *Southern Baptist Hymnal* of 1975 and the American Baptist/Disciples of Christ collection; and Sarah E. Taylor's "We see thee in the starry height" is also in the American Baptist/Disciples of Christ hymnbook, beginning with the second stanza, "Mid blackness of the night's night."

In 1955 at the invitation of the Department of Town and Country Work of the Methodist Church, the ISA requested new hymn texts for the Quadrennial National Methodist Town and Country Conference, held at Indiana University in Bloomington in July of 1955. These hymns were to express the needs and aspirations of people in churches and communities of rural America." The resulting *Fourteen New Rural Hymns* included Georgia Harkness' "God of the fertile fields" which is now sung by Baptists in the United States and Canada, as well as Moravians, Mennonites, Evangelical United Brethren, and the Church of God; and William Watkins Reid, Jr.'s "O God of hill and moun-

tain," chosen by Moravians for their congregational singing.

In 1955 *Five New Hymns for Youth by Youth* was published for National Youth Week, January 30-February 6. Sponsored by the United Christian Youth Movement of the National Council of Churches of Christ in the U.S.A. (NCC), these National Youth Weeks were the occasion for further hymn publications in succeeding years—*Two More New Hymns for Youth by Youth*, 1956; *Three More . . .*, 1957; *Four . . .*, 1958, and *One More . . .*, 1959. Canadian Baptists and the American Baptists/Disciples of Christ are using J. Donald Hughes's "Creator of the universe" (1955), and Mary Ellen Jackson's "Come forth, O Christian youth" (1956) was selected for Evangelical United Brethren, Church of God, and Armed Forces hymnals. Members of the Armed Forces and the Church of God have Daniel B. Merrick, Jr.'s "O God of truth, the power of nations free" (1956) available to them. From the 1957 group the *Lutheran Book of Worship*, 1978, and the American Baptist/Disciples of Christ hymnbook have taken Edward M. Blumenfeld's "The Son of God, our Christ." The Church of God hymnal also contains Dorothy Fay Ross's "As did the Christ, we'll undertake" (1957) and Edgerton Grant's "Upon the rock of faith" (1959).

Harry Emerson Fosdick's new hymn on the home, "O God, who to a loyal home," appeared on the back of the April 1956 issue of *The Hymn* and was a feature of the observances of National Family Week, May 6-13, 1956, sponsored by the Division of Christian Education of the NCC. It has now entered Southern Baptist, Evangelical United Brethren, American Baptist/Disciples of Christ, and Moravian worship resources.

The January 1958 issue of *The Hymn*, at the request of the NCC, called for hymns for the November 18-21 World Order Study Conference to be held in Cleveland, Ohio. These hymns were to stress "the dynamic changes which are being thrust upon us by nuclear developments, space penetration, rising nationalism, the birth of new nations and new alliances," and to express "the aspirations of those seeking a new spirit among the nations and a peace founded on freedom, justice, and goodwill." First prize from among the more than 200 texts submitted, and those published as *Twelve New World Order Hymns*, was William Watkins Reid Jr.'s "O God of every nation." This hymn has since found a place in *Worship II*, 1975, published for Roman Catholic use; the Presbyterian *Worshipbook*; the *Lutheran Book of Worship*, and *Hymns of the Saints*, 1981, of the Reorganized Church of Jesus Christ of Latter Day Saints. Elisabeth Burrowes' "God of the ages, by whose hand" is used by Methodists and Presbyterians; Mary Jackson Cathey's "God almighty, God eternal" is in the American Baptist/Disciples of Christ hymnbook; and the Church of God hymnal has Edna A. Lambert's "Behold his cross against the sky" and the two hymns by Elizabeth Patton Moss—"From hearts around the world, O Lord" and "O may thy Church build bridges, Lord."

In 1959 the HSA gathered hymns in cooperation with the *International Journal of Religious Education* for the observance of the 35th anniversary of that periodical. Of the *Fifteen New Christian Education Hymns* three are in use in the United States—Carlton C. Buck's "O Master Teacher, teach us now," by the Church of God; William Watkins Reid's "O Teacher, master of the skill," by the Southern Baptists;

and Miriam Dewey Ross's "Give me the eyes to see this child," by the American Baptist/Disciples of Christ. The compilers of two English supplements, *100 Hymns for Today*, 1977 and *English Praise*, 1975, have chosen William Watkins Reid, Jr.'s "Help us, O Lord, to learn."

By the April, 1960 issue of *The Hymn*, HSA president, Dearn Edwards, was able to comment that 18 HSA hymns had found their way into ten "standard hymnals" of the 1950s. In that message, he also noted that Georgia Harkness' "Hope of the World" (1954) had been translated into German, French, Spanish, and several other languages.

1960s

During the 1960s *The Hymn* contained considerably fewer new texts than before. In January of 1963, however, the journal announced its intention to include recently-composed hymn tunes from time to time. A tune by John Leo Lewis had appeared in 1961. After 1965 the names of David N. Johnson, I-jin Loh, Shirley L. Brown, Jacke C. Good, Charlotte Hays, Stephen Sharp, Clyde Brant, James Boeringer, Wilbur Held, and Seth Kasten were added to the list. A number of these tunes were repeated in *Contemporary Hymn Tunes* (*Papers*, XXVII), 1970.

1961 saw the appearance of three special publications—*Ten New Stewardship Hymns* for the 40th anniversary of the Department of Stewardship and Benevolence of the NCC; *Thirteen New Marriage and Family Life Hymns* for the NCC and the Canadian Council of Churches for the North American Conference on Church and Family, April 30-May 5; and *Seven New Social Welfare Hymns*, for the Second National Conference on the Churches and Social

welfare, October 23-27, of the NCC. Together, these quests drew forth over 1100 texts. Twenty hymns from these collections are now in congregational hymnals.

From *Stewardship Hymns*, Frank Christenson's "As men of old their first fruits brought" has been the most extensively used, having been included in the 1964 Methodist hymnal, and since used in Presbyterian, Lutheran, United Church of Christ, American Baptist/Disciples of Christ, Church of God, and Reorganized Latter Day Saints collections in the United States, as well as the Canadian Baptist hymnal. Beginning with the third stanza, "In humble gratitude, O Lord," and using only stanzas 3 and 2, the English 100 hymns also includes the hymn. Robert Lansing Edward's "God, whose giving knows no ending" has been chosen for Church of God and Lutheran books, *The Mennonite Hymnal*, 1969, and *Cantate Domino*, 1979, a supplement for the Episcopal Church. William Watkins Reid's "Give thanks, my soul, for harvest" is included in Canadian Baptist, Presbyterian, and Anglican/United Church of Christ hymnals. James Boeringer's "Give to the Lord, as he has blessed thee" is found in Southern Baptist and Moravian hymnals; E. Urner Goodman's "O God of love, who gave life" is sung by the Church of God and Canadian Baptists; Ruth Elliott's "Glorious is thy name, most holy" is in the Southern Baptist hymnal; and Edward Krusen Ziegler's "God, our Father and creator" is in the hymnal of the Church of God.

Out of *Marriage and Family Life Hymns* the Methodist hymnal compilers have used Charlton C. Buck's "Bless thou our Christian homes, O Lord," beginning with stanza 2 as

altered to "O Lord, may church and home combine." The Canadian Baptists and the American Baptists/Disciples of Christ have followed suit. Canadian Baptist and Anglican/United Church of Christ collections and the English 100 Hymns have Hugh Martin's "O God in heaven, whose loving plan." Miriam Drury's "O thou whose favor hallows all occasions" is in *The Hymnal*, 1969, of the United Church of Christ and in the American Baptist/Disciples of Christ hymnal; and Elinor Lennen's "Within the shelter of our walls" was selected for the Reorganized Latter Day Saints and Church of God collections. William Watkins Reid's "O thou, whose youthful years were spent" is sung by the Reorganized Latter Day Saints; Mildred Harner Foltz's "Before thee, Lord, we join our hearts" and Franklin P. Frye's "As we before thine altar bow," by American Baptists/Disciples of Christ; Agnes C. Miller's "This is our house," by Canadian Presbyterians; and William Watkins Reid Jr.'s "Thy presence, Lord, brought joy and splendor," by Canadian Baptists.

From *Social Welfare Hymns* Albert F. Bayly's "Lord, whose love through humble service" was chosen by Lutherans, Methodists, and American Baptists/Disciples of Christ; John W. Shackford's "O thou who art the Shepherd," by Methodists; and William Watkins Reid Jr.'s "O God and Father of us all," by Canadian Baptists.

Two single sheets put out in 1962 contained space age hymns—Mildred C. Luckhardt's "Great Ruler over time and space" and Robert Lansing Edwards' "Declare, O heavens, the Lord of space." Both were included in the Armed Forces hymnal. Edwards' hymn is also used by Baptists in the United States and Canada, as well as

by the Church of God and the Reorganized Latter Day Saints.

A May 1965 hymn festival for children, arranged by the Philadelphia Chapter of the HSA, elicited over 400 hymns and resulted in the publication of *Twelve New Hymns of Children*. Three are in use—Edna Fay Grant's "Walk softly in springtime," by Roman Catholics and by Baptist and Anglican/United Church congregations in Canada; William Watkins Reid's "God of earth and planets," by congregations of Canadian Baptists, the Church of God, the Reorganized Latter Day Saints, and in the Armed Forces; and Florence Pedigo Jansson's "A bird, a lovely butterfly," also by Canadian Baptists.

Also in 1965 the HSA published William Watkins Reid's works entitled *My God Is There, Controlling*, which contained 65 hymns and poems, many of them new. Among the hymns selected from that collection are "We search the star-lit Milky Way" (first line of "My God Is There, Controlling") and "Forgive us, Lord, for shallow thankfulness" for the Armed Forces and Reorganized Latter Day Saints collections.

Two anniversaries in 1966, the 150th anniversary of the American Bible Society and the 100th anniversary of the founding of the Pacific School of Religion in Berkeley, California, resulted in *Fifteen New Bible Hymns* and *Ten New Hymns on the Ministry*, respectively. Three hymns from each group are in use. From the *Bible* collection, Georgia Harkness' "Tell it! Tell it out with gladness" was chosen by the Church of God, the Reorganized Latter Day Saints and Southern Baptists; Frank von Christierson's "Give men my word!" also by the Church of God; and Lois Horton Young's "Christian men, arise and give," by the Southern Bap-

tists. *Ministry* hymns in congregational worship resources are Carlton C. Buck's "The challenge comes, the trumpet sounds" (Church of God and Canadian Baptist); Elisabeth Burnerow's "O God, send men whose purpose will not falter" (Lutheran Church of God, Reorganized Latter Day Saints, and Canadian Presbyterian); and Ernest A. Payne's "Lord, who dost give to thy Church for its healing" (Southern Baptist).

In 1968 *Twelve New Lord's Day Hymns* was prepared for the anniversary of the Lord's Day Alliance of the United States. Also in 1968 the July issue of *The Hymn* announced a search for new hymns on the theme "The Mission of the Church." "Throughout the churches of all denominations," reads the preface to the resulting collection, "there has recently been a new emphasis on 'the mission of the church'—the purpose and goal which underlies the structure and activity of the church founded by Jesus Christ... it examines and sharpens the purpose of everything that is said, and especially everything that is done in and by the church and its members." If number of hymns submitted is any gauge of that concern, it was a large one, for over 800 texts were sent in. Out of these, *Nine New Hymns on The Mission of The Church* (1969) were selected. One, Milburn Price's "O Lord, who came to earth to show," has been included in the Southern Baptist hymnal, and another, William Watkins Reid Jr.'s "The city is alive, O God," in the hymnal of the Reorganized Latter Day Saints.

From January 1968 until July 1971 nearly every issue of *The Hymn* featured a hymn on the front cover, many of them new hymns. The first such "front cover" hymn was Benjamin Caulfield's revision of William

ethe's Psalm 100, which has now been included in the Armed Forces Hymnal.

1970s

A new decade got underway with *Ten New Hymns for the 70's*, 1970. The more than 400 texts submitted represented nearly every part of the English-speaking world. Carlton C. Buck's "O God of youth, we come to you for leading" has gone into the Canadian Presbyterian book, and Jean E. Garriott's "World around us, sky above us," into the Reorganized Latter Day Saints' hymnal. The following year *Seven New Hymns of Hope* appeared, out of which the Southern Baptists have taken Ernest L. Emurian's "Our hope is in the living God."

With the new decade came also an increased concern for the environment. Few hymns on the subject existed. With that need in mind the HSA sought new hymns on ecology suitable for use in worship services, and in 1973, published *Sixteen New Hymns on the Stewardship of the Environment*. F. Pratt Green's "God in his love for us lent us this planet" has been taken from this collection into the hymnal of the Reorganized Latter Day Saints.

Published the following year, *New Hymns, Songs and Prayers for Church and Home* contained 15 compositions, six by Violet Buchanen of London, England. Frank von Christierson's lines on prayer beginning "Eternal spirit of the living Christ" have been included in the *Lutheran Book of Worship*.

The search for new hymns for the Bicentennial celebration of the signing of the Declaration of Independence was sponsored, appropriately,

by the Philadelphia Chapter of the HSA, and resulted in *Hymns for America*, 1976. Gathered at the request of the Church Relations Department of the National Retired Teachers Association and the American Association of Retired Persons, *Ten New Hymns on Aging and the Later Years* was also published in 1976.

1977 saw the publication of *Nine Hymns for Human Relations Day*, and *Three Hymns and An Anthem*, commissioned by the HSA and composed by John La Montaine. The most recent special hymn publication was *Three Hymns for 1979*, commissioned by the HSA in memory of Annie Lytle Miller, wife of L. David Miller, president of the HSA from 1976 to 1978. Included were Jaroslav J. Vajda's "Lord, as you taught us once to pray" with a setting by Lloyd Pfautsch, Herbert Brokering's "O Lord of love and power" with a setting by Wilbur Held, and Frederick Kaan's "You called me, Father, by my name" with a setting by Alice Parker.

The 1970s saw a considerable increase in the number of hymns published in *The Hymn*, with texts, and often tunes as well, in nearly every issue. This pattern has been continued into the 1980s. Composers of these new settings have included David York, Paul Liljestrang, Dale Fleck, Edmund F. Soule, Shirley L. Brown, Cyr de Brant, Guy E. Aydelott, William Schutt, Wilbur Held, George Brandon, Richard Uhl, Mary M. Lightner, Herbert Grieb, Jackson Hill, Audrey Schulz, Gerre Hancock, Joe Pinson, Robert Hilf, Stephen H. Prussing, Maxine W. Posegate, David W. Music, and Allen Sampson.

The July 1970 issue of *The Hymn* has provided two texts for hymns—Thad Roberts, Jr.'s front page hymn,

"God of earth and outer space" for the Southern Baptist hymnal, and Bryan Jeffery Leech's "Through all the world" for the Armed Forces hymnal. Two other front-page hymns, Grace Lane's "Lord of the bronze-green prairies" (April, 1971) and H. Victor Kane's "Make us, O God, a Church that shares" (October, 1971) are among the *Hymns* of the Reorganized Latter Day Saints, as is also Frank von Christierson's Christmas hymn, "God news! great

joy to all the earth!" from the April 1976 issue of *The Hymn*.

The extensive contribution of the HSA to current hymnody is readily apparent. Hymns sought and disseminated by the HSA are sung today in churches of many denominations throughout the United States and Canada. And this "creative work" of the HSA goes on unabated, with every evidence that many of the resulting works will continue to find their way into congregational worship.

1982 HYMNIC ANNIVERSARIES

Compiled by A. Merrill Smoak, Jr.

I. Anniversary Dates of Composition, Publication Arrangement and Translation

ANNIVERSARY AND TITLE

COMPOSER, AUTHOR, TRANSLATOR

50th—1932

God of Grace and God of Glory (pub.)

Harry Emerson Fosdick

75th—1907

ADELAIDE

CWM RHONDDA

GABRIEL

Go, tell it on the mountain

GREAT WHITE HOST (arr.)

Have thine own way, Lord

HEAVY LOAD (arr.)

I WANT TO BE A CHRISTIAN (adapted)

I would be true

Joyful, Joyful, we adore Thee

Just When I Need Him Most

Let thy blood in mercy poured

George C. Stebbins

John Hughes

Charles H. Gabriel

John W. Work, Jr.

Edward Grieg

(Norwegian Folk-Tune)

Adelaide A. Pollard

John W. Work, Jr. and

Frederick J. Work

John W. Work, Jr. and

Frederick J. Work

Howard A. Walter

Henry van Dyke

William C. Poole

In *Hymns from the East*

W BORN AGAIN (arr.)

n, sing with exultation (trans.)

MEBODY'S KNOCKING (arr.)

e King shall come when morning dawns

God the anthem raising (trans.)

ERE YOU THERE (adapted)

0th—1882

tross the sky the shades of night

DUNBAR

od is my strong foundation (pub.)

ark! the voice eternal (pub.)

GUS SAVES

ord, who at Cana's wedding feast (stanza)

ATERNA

y life, my love, I give to Thee

ot always on the mount may we

r love that will not let me go

DEEMED

deemed how I love to proclaim it

. THEOCTISTUS

is so sweet to trust in Jesus (circa)

RUST IN JESUS

e have heard the joyful sound (circa)

5th—1857

ome, thou bright and morning star (trans.)

lory be to Jesus (trans.)

ere, O Lord, I see Thee face to face

God himself be for me (trans.)

. BAVON

. OSWALD

ne voice that breathed o'er Eden

ny way, not mine, O Lord

ny work, not mine, O Christ

e three kings of Orient are (text & tune)

50th—1832

sleep in Jesus, blessed sleep

efore the Lord we bow

YOYLSTON

ome, ye disconsolate (stanza 3)

John W. Work, Jr. and

Frederick J. Work

Carl Doving

Frederick J. Work and

John W. Work, Jr.

John Browlie

Carl Doving

John W. Work, Jr. and

Frederick J. Work

James Hamilton

C. R. Dunbar

James Montgomery

John Julian

William J. Kirkpatrick

Godfrey Thring

Samuel A. Ward

Ralph E. Hudson

Frederick L. Hosmer

George Matheson

William J. Kirkpatrick

Fanny J. Crosby

Frederick A. Gore Ouseley

Louisa R. Stead

William J. Kirkpatrick

Priscilla Owens

Richard Massie

Edward Caswall

Horatius Bonar

based on Richard Massie

Charles E. Horsley

John B. Dykes

John Keble

Horatius Bonar

Horatius Bonar

John H. Hopkins, Jr.

Margaret Mackay

Francis S. Key

Lowell Mason

Thomas Hastings

150th — 1832

DORT
FEDERAL STREET
FOUNDATION (pub.)

GLORIFICATION

LIGHT

MISSIONARY CHANT
My country, 'tis of thee (pub.)
OLIVET
Pour out they Spirit from on high
ROCKINGHAM (NEW) (pub.)
Shepherd of souls, refresh and bless (pub.)

STRACATHRO
The morning light is breaking
Thou who foll'st the year around
TOPLADY

200th — 1782

Awake, my soul, in joyful lays
Blest be the tie that binds (pub.)
DULCE CARMEN (pub.)

How precious is the Book divine
ISLEWORTH
MELCOMBE (pub.)

Oh, blest the house, whate'er befall

PLEYEL'S HYMN
VENI SANCTE SPIRITUS (pub.)

We plow the fields, and scatter

225th — 1757

Come, thou almighty King
Hail, thou once expected Jesus
Jesus lives! thy terrors now

While my Jesus I'm possessing

Lowell Mason
Henry K. Oliver
Joseph Funk's
Genuine Church Music
(Winchester, Va.)
In Gossner's *Choralbuch*
(Leipzig)
In *Christian Lyre*
(New York)
Heinrich Zeuner
Samuel F. Smith
Lowell Mason
James Montgomery
Lowell Mason
In *A Collection of*
Hymns, . . . United
Brethren (rev., ed.,
Philadelphia, 1832)
Charles Hutcheson
Samuel F. Smith
Ray Palmer
Thomas Hastings

Samuel Medley
John Fawcett
In *An Essay on the Church*
Plain Chant (London)
John Fawcett
Samuel Howard
In *An Essay on the Church*
Plain Chant (London)
Original German text by
Christoph C.L. von Pfei
Ignaz Pleyel
In *An Essay on the Church*
Plain Chant (London)
Matthias Claudius

Anonymous
John Bakewell
Original German text by
Christian Gellert
James Allen

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Compiled by Deborah Loftis

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Hymns in Periodical Literature. David W. Music 32:102 Apr

STULKEN, MARILYN KAY

Hymnal Companion to the Lutheran Book of Worship by Marilyn Kay Stulken (reviewed by Leonard Ellinwood) 32:174 July

SUPPLEMENTS, HYMNAL

Cry Hosanna ed. by Betty Pulkingham and Mimi Farra (reviewed by George Mims) 32:120 Apr

Hymns in Periodical Literature. David W. Music 32:102 Apr

More Hymns for Today (reviewed by Morgan Simmons) 32:181 July

Partners in Praise words ed. by Fred Pratt Green and Bernard Braley; music ed. by Allen Percival and T. Brian Coleman (reviewed by Geoffrey Wrayford) 32:252 Oct

Songs for Celebration ed. by George E. Mims (reviewed by Alec Wyton) 32:56 Jan

Songs of Thanks and Praise ed. by Russell Schulz-Widmar (reviewed by Raymond F. Glover) 32:182 July

Urbana Praise ed. by Robert Fryling (reviewed by Howard Stevenson) 32:60 Jan

SYRIAN

Hymns in Periodical Literature. David W. Music 32:166 July

TAKADA, SAHOMI

Japanese Hymnody: Its Background and

Development. Pauline Smith McAlpine 32:37 Jan

TAYLOR CYRIL V.

Hymns at Weddings 32:211 Oct

TEMPERLEY, NICHOLAS

Hymns in Periodical Literature. David W. Music 32:166 July

The Music of the English Parish Church by Nicholas Temperley (reviewed by Richard Crawford) 32:115 Apr

TERRY, R. HAROLD

Songs of Heaven by Robert E. Coleman (reviewed by R. Harold Terry) 32:61 Jan

TEXTS

Ah, the look in Jesus' eye. Japanese Hymnody: Its Background and Development. Pauline Smith McAlpine 32:37 Jan

All the creatures of our God and King. St. Francis of Assisi 32:108 Apr

As lives the flower within the seed. Bible Prose Hymn. Ann McKenzie 32:82 Apr

The church of Christ in ev'ry age. Hymnody's Hub and Spokes. Paul Westermeyer 32:218 Oct

Crown with love, Lord, this glad day. Hymns at Weddings. Cyril V. Taylor 32:211 Oct

Dear God we trust in Thee. Let the Congregation Compose. William W. McDermet, III 32:30 Jan

Father on high to whom we pray. Timothy Dudley-Smith 32:106 Apr

Fight the good fight. John S.B. Monsell 32:170 July

For the beauty of the earth. Folliott S. Pierpont 32:100 Apr

Gentle Mary laid her child. Joseph S. Cook 32:168 July

The gifts of God are great indeed. Let the Congregation Compose. William W. McDermet, III 32:30 Jan

God of faith, hope and love. Let the Congregation Compose. William W. McDermet, III 32:30 Jan

Hark the herald angels sing! Hymns in Periodical Literature. David W. Music 32:102 Apr

How blest are they who trust in Christ. Fred Pratt Green 32:49 Jan

Jesus, Lord we pray. Hymns at Weddings. Cyril V. Taylor 32:211 Oct

Jesus my breath, my life, my Lord. Timothy Dudley-Smith 32:106 Apr

Lord I thank thee. Let the Congregation Compose. William W. McDermet, III 32:30 Jan

Lord when I stand, no path before me clear. Herbert O'Driscoll 32:242 Oct

Not alone for mighty empire. Hymnody's Hub and Spokes. Paul Westermeyer 32:218 Oct

TEXTS

- O God of earth and altar. Hymnody's Hub and Spokes. Paul Westermeyer 32:218 Oct
- Remember, Lord, the world you made. Timothy Dudley-Smith 32:105 Apr
- Sing of a God in majestic divinity. Herbert O'Driscoll 32:241 Oct
- Thank thee Lord for all the blessings. Let the Congregation Compose. William W. McDermet, III 32:30 Jan
- To live is Christ. Bible Prose Hymn. Ann McKenzie 32:82 Apr
- We come uneasy, Lord, this festive season. Fred Kaan 32:243 Oct
- We yield ourselves to God. Let the Congregation Compose. William W. McDermet, III 32:30 Jan
- What star is this, with beams so bright. Charles Coffin 32:171 July
- When I survey the wondrous cross. Isaac Watts 32:109 Apr
- When in our music God is glorified. Do the Words Matter? Paul S. Schilling 32:134 July
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Hymns in Periodical Literature. David W. Music 32:238 Oct
- THE HYMN
Editor's Column. Harry Eskew 32:132 July
- TITON, JEFF TODD
Hymns in Periodical Literature. David W. Music 32:102 Apr
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- ABBA. What star is this, with beams so bright. Allen Sampson 32:171 July
- CHARLESTON. A Yankee Tunebook from the Old South: Amos Pilsbury's *The United States Sacred Harmony*. Karl Kroeger 32:154 July
- CHRIST LIVETH IN ME. Bible Prose Hymn Ann McKenzie 32:82 Apr
- DENTON. All creatures of our God and King. Joe Pinson 32:108 Apr
- ENGLAND'S LANE. Hymns at Weddings. Cyril V. Taylor 32:211 Oct
- FAXON. Fight the good fight. David W. Music 32:170 July
- GOTHA. Kings, Queens, and Hymns. Hugh D. McKellar 32:138 July
- KEVIN. Lord, bless the church. John G. Morgan 32:46 Jan
- MASSACHUSETTS. A Yankee Tunebook from the Old South: Amos Pilsbury's *The United States Sacred Harmony*. Karl Kroeger 32:154 July
- NEW YORK AVENUE. For the beauty of the earth. Stephen H. Prussing 32:110 Apr
- ST. JUSTIN. When I survey the wondrous cross. Robert Hilf 32:109 Apr
- SANDON. Kings, Queens, and Hymns. Hugh

- D. McKellar 32:138 July
- SEELER BRÄUTIGAM. Hymns at Weddings. Cyril V. Taylor 32:211 Oct
- SHU NO HITOMI. Japanese Hymnody: Its Background and Development. Pauline Smith McAlpine 32:37 Jan
- SPANISH CHANT. SPANISH CHANT: An Intruder's Adventures into Hymnology. R. T. Boehm 32:17 Jan
- WELLS ROW. A Yankee Tunebook from the Old South: Amos Pilsbury's *The United States Harmony*. Karl Kroeger 32:154 July
- WESTRON WYNDE. Hymns at Weddings. Cyril V. Taylor 32:211 Oct
- WOODBIDGE. Gentle Mary laid her child. Maxine W. Posegate 32:168 July
- UMEDA, SHINJI
Japanese Hymnody: Its Background and Development. Pauline Smith McAlpine 32:37 Jan
- WEDDINGS
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- WEIS, HELENE
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- WESLEY, CHARLES
Hymns in Periodical Literature. David W. Music 32:102 Apr
- WESLEY, JOHN
Hymns in Periodical Literature. David W. Music 32:102 Apr
- WESTERMEYER, PAUL
American Hymns Old and New by Albert Christ-Janer, Charles W. Hughes and Carleton Sprague Smith; *American Hymns Old and New: Notes on the Hymns and Biographies of the Authors and Composers* by Charles W. Hughes (reviewed by Paul Westermeyer) 32:179 July
- Easter Choral Music Based on Hymn Tunes* (reviewed by Charl Schalk) ed. by Paul Westermeyer 32:248 Oct
- Hymnody's Hub and Spokes. 32:218 Oct
- Hymns in Periodical Literature. David W. Music 32:166 July
- WESTMINSTER ABBEY
Westminster Abbey "Come and Sing" 1981 32:246 Oct
- WHITE, JAMES F.
A Handbook for the Lectionary by Horace T. Allen (reviewed by James F. White) 32:117 Apr
- WHITTLE, DANIEL WEBSTER
Bible Prose Hymn. Ann McKenzie 32:82 Apr
- WILSON, NANCY JANE
Let the Congregation Compose. William W. McDermet, III 32:30 Jan
- WOOMER, D. DARRELL
Hymns in Periodical Literature. David W.

- Music 32:44 Jan
Hymns in Periodical Literature. David W.
Music 32:166 July
- WORSHIP
Do the Words Matter? Paul S. Schilling
32:134 July
A Handbook for the Lectionary by Horace T.
Allen (reviewed by James F. White)
32:117 Apr
Hymns in Periodical Literature. David W.
Music 32:44 Jan
- WORSHIP PROGRAMS
A Commemorative Festival of Hymns for
the Year 1981. Dean B. McIntyre 32:7 Jan
*Worship and Hymnology: Twelve Ready-to-Use
Hymn Services* by Gary Shiplett (reviewed
by C. W. Locke) 32:119 Apr
- WRAYFORD, GEOFFREY
Partners in Praise words ed. by Fred Pratt
Green and Bernard Braley; music ed. by
Allen Percival and T. Brian Coleman
(reviewed by Geoffrey Wrayford) 32:252
Oct
- WREN, BRIAN
An Interview with Brian Wren. Harry Eskew
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- WYTON, ALEC
Hymns in Periodical Literature. David W.
Music 32:238 Oct
Songs for Celebration ed. George E. Mims
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- YOUNG, CARLTON R.
Choirbook for Saints and Singers compiled by
Carlton R. Young (reviewed by Hal Hop-
son) 32:121 Apr
Hymns in Periodical Literature. David W.
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Apr, July Oct
- YOUNG, LOIS HORTON
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Oct
- ZIMMERMAN, HEINZ WERNER
The 1980 Hymn Festival at Friedberg, West
Germany 32:50 Jan

10th — 1732

Open now thy gates of beauty
Our little ones dear Lord (pub.)

Original German text by
Benjamin Schmolck
Hans Adolf Brorson

15th — 1707

Jesus, and did my Saviour bleed (pub.)
Come, Holy Spirit, heavenly dove (pub.)
Come, let us join our cheerful song (pub.)
Hymns and Spiritual Songs (London)
Let our lips and lives express (pub.)
LUKE
MAGNUS
When I survey the wondrous cross (pub.)

Isaac Watts
Isaac Watts
Isaac Watts
Famous hymnal
by Isaac Watts
Isaac Watts
Jeremiah Clark
Jeremiah Clark
Isaac Watts

15th — 1657

ANGELUS
ANG DEIN WERK
Thou but suffer God to guide thee
Jesus, Saviour, come to me

NEUMARK
Love, who madest me to wear

SCHEFFLER
Thee will I love, my Strength, my Tower

In Heilge Seelen-Lust
(Breslau)
Peter Frank
Original German text by
Georg Neumark
Original German text by
Johann Scheffler
Georg Neumark
Original German text by
Johann Scheffler
Johann Scheffler
Original German text by
Johann Scheffler

10th — 1632

ASST UNS ALLE
Let us all with gladsome voice

In Gesangbuch, ander Teil
(Dresden)
Anonymous

15th — 1607

EDULD, DIE SOLL'N WIR HABEN
God, my faithful God
We thank thee, Jesus, dearest friend

In Geistliche Lieder
(Frankfurt)
Original German text by
Sigismund Weingartner
Anonymous

400th—1582

GUIDETTI

TEMPUS ADEST FLORIDIUM

Giovanni Guidetti

In *Piae Cantiones* (Nyland,
Finland)

450th—1532

ICH DANK DIR, LIEBER HERBE

In *Musika Teutch*

(Nurnberg)

August Crull

The Lord hath helped me hitherto (trans.)

II. Anniversaries for Birth and Death Dates of Authors, Composers, Arrangers, and Translators

ANNI-

VERSARY TITLE

COMPOSER, AUTHOR,

TRANSLATOR, DATES

b.50th They rolled a stone before the door
We know that Christ is raised
God of love and God of power

The time is now, The Lord is here
When seed falls on good soil
One world bound together by God's
love

William N. McElrath (b. 1932)
John Browlow Geyer (b. 1932)
Gerald Hamilton Kennedy
(b. 1932)
Elmo W. Mercer (b. 1932)
Norman Peter Olsen (b. 1932)
Ed Seabough (b. 1932)

d.50th Thine is the glory
I stand amazed in the presence—My
SAVIOR'S LOVE
O perfect love
I am resolved no longer to linger
CWM RHONDDA
Praise God, praise him

IN BABILONE (arr.)

Edmond L. Budry (1854-1932)
Charles H. Gabriel (1856-1932)

Dorothy B. Gurney (1858-1932)
Palmer Hartsough (1844-1932)
John Hughes (1873-1932)
Vedamuthu Masillamony
(1858-1932)
Julius Röntgen (1855-1932)


b.75th O Lord may church and home
combine
Thy strong word did cleave the
darkness
Teach me, O Lord, I pray
CHARLES
ABBOTS LEIGH

Carlton C. Buck (b. 1907)

Martin Hans Franzmann
(1907-1976)
G. Kearnie Keegan (1907-1960)
W. Hines Sims (b. 1907)
Cyril Vincent Taylor (b. 1907)

75th	God calling yet! (tr.) HARPER MEMORIAL Son of God, eternal Savior EL NATHAN NORRIS We have heard the joyful sound God of our fathers, whose almighty hand	Sarah Laurie Borthwick Findlater (1823-1907) George C. Hugg (1848-1907) Somerset Thomas Corry Lowry (1855-1932) James McGranahan (1840-1907) J. S. Norris (1844-1907) Priscilla J. Owens (1829-1907) Daniel C. Roberts (1841-1907)
100th	O holy city, seen of John We praise thee, O God, our Redeemer, Creator AYRSHIRE I've found a friend SCHULER	Walter Russell Bowie (1882-1969) Julia Cady Cory (1882-1963) Kenneth George Finlay (1882-1974) Jack P. Scholfield (1882-1972) George Schuler (1882-1973)
100th	BLOTT EN DAG I have found a friend in Jesus I am not skilled to understand Savior, teach me day by day O Gladsome light (tr.) Ready to suffer grief or pain Sweetly, Lord, have we heard thee calling BEECHER	Oscar Ahnfeld (1813-1882) Charles W. Fry (1837-1882) Dora Greenwell (1821-1882) Jane E. Leeson (1807-1882) Henry Wadsworth Longfellow (1807-1882) A. C. Palmer (1845-1882) Mary B. C. Slade (1826-1882) John Zundel (1815-1882)
25th	Lord of life and King of glory	Christian Caroline Ann Burke (1857-1944)
50th	The King shall come (tr.) Let the whole creation cry CONVERSE Ancient of days MORE LOVE TO THEE GUDS MENIGHED, SYNG There is a rock in a weary land The day is surely drawing near (tr.) The strife is o'er, the battle won Children of the heavenly Father GOD BE WITH YOU I am so glad each Christmas Eve	John Brownlie (1857-1925) Stopford August Brooke (1832-1916) Charles C. Converse (1832-1918) William C. Doane (1832-1913) William H. Doane (1832-1915) Erik Christian Hoff (1832-1894) W. E. Penn (1832-1895) Philip A. Peter (1832-1895) Francis Pott (1832-1909) Caroline V. Sandell-Berg (1832-1903) William G. Tomer (1832-1896) Marie Weelsen (1832-1911)

b.175th	Savior, teach me day by day Jesus spreads his banner o'er us Dear Lord and Father of mankind Alleluia! Alleluia!	Jane Leeson (1807-1882) Roswell Park (1807-1869) John G. Whittier (1807-1892) Christopher Wordsworth (1807-1885)
d.175th	ROCKINGHAM OLD (adapt.) Amazing grace! how sweet the sound	Edward Miller (1731-1807) John Newton (1725-1807)
b.200th	GLORIA PATRI	Charles Meineke (1782-1850)
b.225th	PLEYEL'S HYMN	Ignace Joseph Pleyel (1757-1831)
b.250th	AUSTRIAN HYMN	Franz Joseph Haydn (1732-1809)
b.275th	Hark! the herald angels sing	Charles Wesley (1707-1788)
d.275th	ST. MAGNUS	Jeremiah Clarke (1670-1707)
b.375th	Jesus, thy boundless love to me	Paul Gerhardt (1607-1676)
b.450th	From God can nothing move me Lord, thee I love with all my heart Let me be yours forever	Ludwig Helmbold (1532-1595) Martin Schalling (1532-1608) Nikolaus Selnecher (1532-1592)
b.800th	All Creatures of our God and King	Francis of Assisi (c. 1182-1226)
b.1675th	Strengthen for service, Lord	Ephraim the Syrian (c. 307-373)



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Suggestions for Observing 1982 Hymnic Anniversaries

Merril Smoak, Jr.



A. Merrill Smoak, Jr. is Associate Pastor (music and youth) of Trinity Baptist Church, Livermore, California. His article "Hymnal Collections in the Greater Los Angeles Area" was published in our April 1979 issue.

The whole idea behind listing hymnic anniversaries in each January issue of *The Hymn* is that worship leaders may take this information and use it to help their congregations sing with understanding.¹ Time and time again, I have seen worshipers sing a hymn with new enthusiasm and thoughtful understanding after the music leader or pastor has shared briefly about the hymn's origin or about the author's life. These brief bits of information help congregational hymn singing take on new meaning.

Listed below are suggestions for music leaders, organists, ministers of music, and pastors to use in helping their own congregations observe 1982 Hymnic Anniversaries. Please

do not think that your congregation is too small or too large to celebrate 1982 Hymnic Anniversaries. Please do not think that you have to develop a year-long strategy for celebrating 1982 Hymnic Anniversaries. The possibilities and methods are numerous. Use your own imagination and enable your own congregation to "sing with understanding."

Order of Worship

During the entire 1982 year, as you list hymn titles and hymn tune names in your Sunday order of worship, Sunday bulletin, or worship service guide, also list the appropriate 1982 hymnic anniversary information. For example:

HYMN NO. 368

"O Love That Wilt Not Let Me Go"

(1982 marks the 100th anniversary of the writing of this hymn by the Scottish pastor George Matheson.)

ST. MARGARET

Each week, after selecting the hymns for Sunday, determine if any of them are in the 1982 Hymnic Anniversaries list. Some worship leaders may wish to select a hymn each week from this list.

Church Newsletter

Many churches send out a weekly or monthly newsletter to their congregations. From time to time, the worship leader could print 1982 Hymnic Anniversary information in this newsletter. For example:

Celebrating 150 Years

This coming Sunday, as part of our morning worship service, we will be singing the hymn "Children of the Heavenly Father." 1982 marks the 150th anniversary of the birth of the writer of this hymn. The hymn was written by the Swedish poetess Caroline V. Sandell-Berg (1832-1903). During her lifetime, she wrote more than 650 poems and has been called "The Fanny Crosby of Sweden." She also wrote another hymn that we enjoy singing—"Day by Day and with each passing moment."²

Numerous hymnal companions will provide this type of information for your church newsletter.

Hymn Festivals or Hymn Sings

Hymn Festivals or Hymn Sings have become a valuable tool in strengthening hymn singing and centering our attention on the importance of hymns. Every congregation should conduct at least one hymn festival or hymn sing each year. The 1982 Hymnic Anniversaries list provides excellent material for planning such an event during 1982. Hymn Society *Paper XXI*, "Hymn Festivals" by Austin Lovelace,³ is an excellent resource for planning and leading a hymn festival or hymn sing.

Listed below are suggested topics that might be used in developing hymn festivals or hymn sings that commemorate 1982 Hymnic Anniversaries. Some of these topics might be incorporated into the framework of a single Sunday worship service as part of your normal hymn singing. Others might be developed into full service-length (one hour or longer) hymn festivals or hymn sings.

1. Commemorate the 75th anniversary of the first publication of many well-known black spirituals. John Wesley Work, Jr. (1872-1925) and his brother, Frederick Jerome

Work (1879-1942), were both instrumental in collecting, transcribing, harmonizing, and publishing slave songs and black spirituals. 1982 marks the 75th anniversary of their collection entitled *Folk Songs of the American Negro* (1907).

2. Commemorate the 100-year anniversaries, 1882-1982. There are many familiar texts, tunes, and names in this category.
3. Commemorate the lives and work of four gospel hymn writers of the late nineteenth century.
 - a. William J. Kirkpatrick (1838-1921)
 - b. Charles H. Gabriel (1856-1933)
 - c. James McGranahan (1840-1907)
 - d. William H. Doane (1832-1915)
4. Commemorate the birth dates of two poets.
 - a. Caroline V. Sandell-Berg (1832-1903)—150th birthday
 - b. John G. Whittier (1807-1892)—175th birthday
5. Commemorate the 275th birthday of Charles Wesley (1707-1788). A full hour-length hymn festival or hymn sing could be developed around the life and work of Charles Wesley.
6. 1982 marks the 275th anniversary of the publication of *Hymns and Spiritual Songs* (1707) by Isaac Watts. A full hour-length hymn festival or hymn sing could be developed commemorating the first publication of many of Watts' hymns.
7. Develop a Hymn Festival or Hymn Sing using selected material from the entire 1982 Hymnic Anniversaries list. See "A Commemorative Festival of Hymns For the Year 1981" in the January, 1981 issue of *The Hymn*⁴ for an example of this kind of Hymn Festival.

Corporate hymn singing continues to be one of the finest traditions alive within Christian churches today. As we lift our voices in hymns and praise and testimony, we join hands with all of God's people through the ages who have raised their voices in Christian singing. Commemorating 1982 Hymnic Anniversaries can help all of us sing with increased appreciation and

understanding.

Footnotes

1. I Corinthians 14:15.
2. William J. Reynolds, *Companion to Baptist Hymnal* (Nashville: Broadman Press, 1976), p. 418.
3. Austin C. Lovelace, *Hymn Festivals* (The Papers of The Hymn Society of America, XXXI, 1979).
4. Dean B. McIntyre, "A Commemorative Festival of Hymns For the Year 1981, *The Hymn*, Vol. 32, No. 1 (1981), 7-10.

Theses and Dissertations Related to Hymnody, 1982

Introduction

This is the third annual bibliography of theses and dissertations related to hymnody, supplementing those of our January 1980 and 1981 issues. Although most titles are recent, a few older works not included in earlier listings in *The Hymn* (July 1979, July 1965, January 1964, April 1963, and January 1963) are included. Entries which were previously listed as in progress which are now completed are relisted with their year of completion. A few entries whose titles do not specifically refer to hymnological studies may be assumed to incorporate this subject. When available, the information for each entry is listed in the follow-

ing order: author's name, title of work, number of pages, degree earned, area (school or department of study), institution conferring degree, and year degree was awarded. Dissertation listings also include the *Dissertation Abstracts International* entry by volume, number, and page.

This bibliography is the result of an extensive survey of institutions accredited by the Association of Theological Schools and by the National Association of Schools of Music. It is anticipated that this bibliography will continue to be an annual feature in *The Hymn*. Readers are invited to report errors and omissions to the editor.

Esti, Martha Secrest. The Moravian Music of Christian Gregor (1723-1801): His Anthems, Arias, Duets, and Chorales. (Ph.D., Musicology, University of Miami, in progress).

Fird, George W. Sourcebook of Prayers and Hymns for Use with the Lectionary of the U. P. Church. 268p. (D.Min., Theology, San Francisco Theological Seminary, 1979).

Baldrige, Terry L. Evolving Tastes in Hymntunes of the Methodist Episcopal Church. (Ph.D., Musicology, University of Kansas, in progress).

Bearden, Donald Roland. Competencies for a Minister of Music in a Southern Baptist Church: Implications for Curriculum Development. (Ph.D., The Louisiana State University, 1980).

- Berg, Wesley Peter. Choral Festivals and Choral Workshops Among the Mennonites of Manitoba and Saskatchewan, 1900-1960, With an Account of Early Developments in Russia. (Ph.D., University of Washington, 1979).
- Brown, Donald Clayton. The Oxford Movement and English Hymnody: 1833-1861. (D.M. A., Music History, Southwestern Baptist Theological Seminary, 1973).
- Burnett, Henry. The Sacred Music of Maurice Greene (1696-1755): A Study of the Problems Confronting the Composer of English Church Music During the Early Eighteenth Century. 237p. (Ph.D., City University of New York, 1978); DA XXXIX, 3, 1178-A.
- Busarow, Donald Authur. Melodies Associated with Chorale Texts by Martin Luther as Found in *Das Babst Gesangbuch* (1545). 217p. (Ph.D., Organ, Michigan State University, 1973).
- Caldwell, Sue. The Influence of the Jesus Movement on Music in Christian Worship. (M.M., California State University, in progress).
- Chung, Choonhu. A Study of Hymns in Worship of Selected Korean Protestant Churches in the Bay Area. 248p. (M.A., San Francisco Theological Seminary, 1979).
- Conklin, Dorothy R. Black Lined Hymnody. (M.A. Ethnomusicology, Kent State University, in progress).
- DeCharms, Desiree. The Musical Pioneer of the Western Country: Robert Patterson's *Church Music*. 121p. (M.M., University of Illinois, 1972).
- Gómez, Leslie. Spanish Evangelical Hymnody in Mexico and the United States (1864-1978). 177p. (M.M., Southwestern Baptist Theological Seminary, 1978).
- Grandjean, Wolfgang. Das katholische Kirchenlied in dem Trierischen Gesangbuchern von seinen Anfängen bis heute. (Ph.D. Musicology, Bonn, 1973).
- Holz, Ronald Walker. A History of the Hymn Tune Meditation and Related Forms in Salvation Army Instrumental Music in Great Britain and North America, 1830-1980. (Ph.D., Musicology, University of Connecticut, 1981).
- Jensen, Paul E. A Hymnbook in the Reformed Tradition. 271p. (D.Min. San Francisco Theological Seminary, 1977).
- Knowles, Roberta Jane. The Language of Hymnody: A Study of the Hymn Texts of Fred Kaars (M.T.S., Candler School of Theology, Emory University, in progress).
- Laubach, Hans-Jürgen. Das deutsche protestantische Tauflied von der Reformation zur Gegenwart. (Ph.D., Theology, Hamburg, 1969).
- Ley, Theodore C. A Practical Proposal for the Renewal of the Puerto Rican Cantores Tradition in American Parochial Education. (D.M.A. Music Education, University of Southern California, 1981).
- Lockwood, George. Recent Developments in U.S.-Hispanic and Latin American Protestant Church Music. (D. Min., School of Theology at Claremont, 1981).
- Parsons, David. The Music of English Metrical Psalmody and Hymnody, 1558-1708. (Ph.D., University of Cambridge).
- Reilly, John F. American Hymnody: Three Prominent Themes in Three Centuries of American Hymnody. (M.A., Saint Joseph's College, in progress).
- Roberts, Dorothée Sida. *Louange Prière and Nos Coeurs Te Chanteront*: A Comparative Analysis. (M.A. University of Louisville, 1981).

lander, Inger. Hymns of the Free Churches of Sweden: Motifs and Symbols. 339p. (Ph.D., Lund University, Sweden, 1980).

Leopard, Dane K. An Analysis of Three Hymnals Used by the Churches of Christ. 380p. (M.A., California State University, 1980).

Smith, Timothy Allan. The Southern Folk-Hymn, 1802-1860: A History and Musical Analysis, with Notes on Performance Practice. 169p.

(M.M., California State University, 1981).

Smucker, David. Philip Paul Bliss and the Musical, Cultural and Religious Sources of the Gospel Music Tradition in the United States, 1850-1876. (Ph.D., Church History, Boston University School of Theology, 1981).

Wölfel, Dieter. Nürnberger Gesangsbuchgeschichte (1524-1791). (Ph.D., Theology, Erlangen, 1971).

Executive Committee Meets

The Hymn Society's Executive Committee met October 20 and 21 at the Dayton Airport Inn, Vandalia, Ohio, a meeting directly preceded by meetings of the Editorial Advisory Board for *The Hymn*, the Finance Committee, and the Nominating Committee. Executive Committee members present were Hedda Burnbaugh, Leonard Ellinwood, Harry Eskew, John H. Giesler, Harold Holland, C. William Locke, Austin Lovelace, C. Bernard Ruffin, Carl Thalk, and Carlton R. Young. Also present were Executive Director W. Thomas Smith and (by invitation) George H. Shorney, President of Hope Publishing Company.

The following were among the more significant actions of the Executive Committee during its meeting.

1. That the President and Executive Director prepare several Proposed amendments to the HSA Constitution which will be presented to the membership for ratification. These call for changes in the Executive Committee as follows: no person holding an elected office for more

than four consecutive years; eliminating the office of Past President; combining the offices of Secretary and Treasurer into one position; reducing the number of Members-at-Large from three to one; and rotating elections of officers, including the Chairmen of the Promotion and Research Committees, in such a way as to preserve a continuity among the committee members.

2. Adoption of a statement prepared by the Editorial Advisory Board and revised by the Executive Committee as the editorial policy statement for *The Hymn*. (This statement appears on the inside cover page of this issue.)

3. Approval of agreements with the Hope Publishing Company for two publications: (1) the publication of three HSA hymns as a part of a Hymn Concertato Project and (2) the publication of a Hymn Study Course under the joint sponsorship of the Hymn Society of America and the American Guild of Organists, authored by James R. Sydnor.

4. Renewal of the contract of

Executive Director W. Thomas Smith for another year, with a salary increase of 12% and a review of the position at the end of the year.

5. Reelection of Harry Eskew as Editor of *The Hymn* for a two-year period beginning in June of 1982.

6. Authorization for President-Elect John Giesler to secure the possible free services of a graphics consultant for *The Hymn*.

7. That the 60th Anniversary Year be honored by a concerted effort to increase the number of members, using these and other methods: (a) an offer of either one free membership or one copy of the Higginson *Handbook* to any member recruiting three new members; (b) contacting former members to encourage their renewals; and (c) encouraging tax-deductible gift memberships.

8. That the Dictionary of American Hymnology files be kept at their present location in Bethesda, Maryland as long as possible and in the Washington area for as long as Leonard Ellinwood continues to serve as editor of the project, with a contingency plan to be developed by a committee consisting of Ellinwood, Durnbaugh, and Smith, and with the

understanding that the files will eventually be moved to HSA Headquarters.

9. That our Copyright Agent's recommendation that the Society seek membership in ASCAP be accepted.

10. That the President appoint a committee to prepare standard versions of the most frequently used hymns copyrighted by the Hymn Society, to be accompanied by appropriate tunes.

11. That the Hymn Society sponsor a search for a hymn on the World Council of Churches theme, "Jesus Christ: The Life of the World."

12. Authorization for the Hymn Society to assume responsibility for the regular listing of U. S. hymnological works as part of the "Literaturbericht" of the *Jahrbuch für Liturgik und Hymnologie*, to be implemented by the Research Chairman.

In addition to formal actions, a number of ways to increase the visibility and membership of the Hymn Society during its 60th Anniversary Year were discussed and enthusiastically approved. (See pages six of this issue.)

N E W F R O M I . S . A . M .

Lorraine Inserra and H. Wiley Hitchcock

**THE MUSIC OF HENRY AINSWORTH'S PSALTER
(Amsterdam, 1612)**

Monograph No. 15

126 pages

Price: \$9.00

Includes facsimiles and transcriptions of the psalm tunes (39)
in the psalter.

Institute for Studies in American Music, Brooklyn College,
The City University of New York, Brooklyn, NY 11210

Praise to the Lord, the Almighty

Praise to the Lord, the Almighty, the King of creation;
O my soul, praise him, for he is thy health and salvation:
All ye who hear,
Now to his temple draw near;
Praise him in glad adoration.

The beautiful hills, valleys, and winding streams in the Düsseldorf area of what is now West Germany provided the inspiration for this hymn. Joachim Neander, the son of a schoolteacher, who became a teacher himself, wrote the hymn a few months before his death at the age of

A brilliant young man with great promise, Neander became headmaster of the Latin Grammar School in Düsseldorf in 1674, when he was only 24.

During his five years in this position, he wrote more than 60 hymns and more than a dozen melodies for some of his hymns. He is best remembered as the author of the German original of "Praise to the Lord, the Almighty," based on Psalm 103:1-6, and Psalm 150.

Neander enjoyed the seclusion he found in the valley of the small stream of Düssel, a tributary of the Rhine, 7 miles east of Düsseldorf. Almost 200 years later, here in the Neanderthal, the valley named for him, a skeleton was discovered in 1856, which was thought to represent the race of people who lived in western Europe as early as 40,000 B.C. It was

named the Neanderthal man.

In 1679, Neander returned to his hometown of Bremen, to be the assistant pastor of St. Martin's Church (Lutheran), where he had been converted through the influence of Pastor Theodore Under-Eyck. His health rapidly declined and he died the following year, a few months after he had written the hymn.

While this German hymn was written more than 300 years ago, the English translation was made in 1863, and it is the work of Catherine Winkworth. Sixteen years later it appeared in America, published in a Lutheran hymnal printed in Decorah, Iowa.

The tune we sing for this hymn is one of the classic Lutheran melodies. An anonymous tune, it appeared in a songbook published in Stralsund, Germany, in 1665. The tune's name, "LOBE DEN HERREN," is taken from the first three words of Neander's German text.

What a stirring text and tune! Congregations that sing it with gusto experience the sheer joy of praise to God it conveys.

—William J. Reynolds, Past President
Hymn Society of America

(Permission to reprint this page is hereby extended to newsletters and bulletins of church congregations.)

Hymns in Periodical Literature

William Lock



William Lock is a music faculty member of Biola University, La Mirada, California. He holds the D.M.A. in Church Music from the University of Southern California. Several of his reviews have been published in *The Hymn*.

Wilbur F. Russell, "Response to the Bible." *San Francisco Theological Seminary Chimes*, May 1981, 5-6.

A class project in Practical Church Music resulted in the cataloging of the Seminary collection of hymnals which now numbers over 2,000. Included in the holdings over which Professor Russell keeps a watchful eye is correspondence from the writers of such hymns as "The Old Rugged Cross" and "Ivory Palaces." Some of the other correspondents are William Pierson Merrill, Rudyard Kipling, and Vaughan Williams.

Vernon M. Whaley, "Freewill Baptist Hymnody." *The American Organist*, October 1981, 14-15.

A concise survey of Freewill Baptist hymnody of the North and the South during the 19th century. Of particular interest is the notation of standards of acceptance of hymns with a doctrinal and social emphasis. The titles, editors, and dates of a few significant collections are also given.

Wesley Smith, "Hymnody of the Assemblies of God." *The American Organist*, August, 1981, 27.

A 20th century denomination, the Assemblies' first hymnbook appeared in 1925. The current hymnbook, *Hymns of Glorious Praise*, was published in 1969. This collection and others of this denomination in the past, have contained both gospel songs and traditional hymns.

Donald R. Steele, "Hymnody in the Reformed Church in America." *The American Organist*, September 1981, 29.

Until 1958 all hymns of the RCA had to be approved by the denomination's General Synod. Nevertheless the RCA has, in the past, made use of several various publications including *The Hymnbook* (1955). The author voices some concern that the RCA rediscover its Dutch musical heritage without becoming eclectic.

Carl Schalk, "Thoughts on Smashing Idols." *Christian Century*, September 30, 1981, 960-963.

This prophetic word begins with comment about the hymnbook explosion of the past 15 years. Professor Schalk laments the fact (ironically enough) that with this in view, the church has lost the realization that church music is, in a large part, the people's song.

Grandfather's Songbooks, or The Psalmodikon in America by Ardith K. Melloh. *The Swedish Historical Quarterly*, October, 1981, 265-288.

When I was Minister of Music of an Augustana Lutheran Church in Minneapolis, 20 years ago, I learned the hymn "Tryggare kan ingen vara—Children of the Heavenly Father" and a number of other deeply devotional Swedish hymns. But until now I had never heard of the monochord.

strument called "psalmodikon" and the numerical musical notation system called "sifferskrift."

In this fascinating article, Ardith Elloö traces the development of both the instrument and the notation system, with meticulous detail and thorough documentation. In one of her grandfather's books she discovered complete instructions for making this instrument and for reading the numerical notation. Her detective work finally led her to Dr. Gösta Gilstring of Sweden, and a wealth of new information.

In Sweden, the favorite hymnal was used from 1695 until 1819 when it was replaced by a new book which contained only one-half of the old familiar hymns. Many church members ceased their singing. They simply could not learn the new hymns easily without organ accompaniment. It was at this time that Pastor Johannes

Diller (1775-1862) built an inexpensive monochord which could be played easily within a very short time. It was made of a single string stretched over a long box which had a fretted fingerboard marked with notation numbers. It was played with a bow. And then in 1830 Diller published the melodies of the Swedish church psalms in his "sifferskrift." When two or more parts were needed, additional instruments were played.

Both instrument and notation became famous and were brought to America by Swedish immigrants in the 1850s. From 1855 on texts and tunes were printed here in the United States. One larger collection appeared in two parts, the texts in 1860 and the music in 1861. The titles of several collections and the locations of some of the existing instruments are given throughout this informative essay.

DAH Seeks Locations of Authors' Manuscripts

Leonard Ellinwood

*(Dr. Ellinwood is Director of the DAH Project, 7811
Custer Road, Bethesda, MD 20814)*

The Dictionary of American Hymnology would like to be able to locate the location of holograph copies of hymns by significant American authors. Many of Fanny Crosby's are at the Hope Publishing Company, but there are those of Alfred Barratt, George Bennard, Katherine Lee Bates, Ada Blenkhorn, Lizzie DeArmond, Lydia Sigourney, Ida Reed Smith, and several thousands others?

The late Herbert Boyce Satcher,

some years ago, tried to locate the holograph copy of "O little town of Bethlehem" which was reproduced several times around 1900. He traced it to a book dealer's auction, but the record of its sale had been lost.

We do not wish to make copies of any manuscripts, but it would be a valuable addition to our records if we could cite the current location of the holographs of many American hymns.

Hymnic News

A New Stanza for "I Would Be True"

J. T. Wenham, rector of Welwyn, England, has written a new stanza for Howard A. Walter's hymn, "I would be true." Walter's hymn has been criticized as humanistic, and these new lines form a parallelism to the hymn and "Christianize" it. The Rev. Wenham reports that his congregation sings this hymn to LONDON-DERRY AIR.

The original hymn and the new stanza, as recently published in the *Bulletin* of the Hymn Society of Great Britain and Ireland, is as follows:

I would be true, for there are those who trust me;
I would be pure, for there are those who care;
I would be strong, for there is much to suffer;
I would be brave, for there is much to dare.
I would be friend of all—the foe, the friendless;
I would be humble, for I know my weakness;
I would look up, and laugh, and love, and live.

For Christ is true, and He it is who trusts me;
For Christ is pure, and He it is who cares;
Jesus is strong, and He it was who suffered;
He showed to me majestic love laid bare.
He is the friend of all—the foe, the friendless;
He is the giver who withholds no gift;
And He is humble, showing God's own weakness;
And He looks up, and laughs, and loves, and lives.

A Newspaper Column about Hymns

A column featuring the story of a hymn is appearing each week in newspapers in Ohio, Indiana, North Carolina, Tennessee, Georgia, Louisiana, and Texas.

Entitled "History of Hymns," the column is written by William Reynolds, School of Church Music, Southwestern Baptist Theological Seminary, Fort Worth, Texas, and immediate past president of the Hymn Society of America.

First begun in December of 1979 in the *Nashville Banner*, "History of Hymns" now appears in more than a dozen newspapers each week with a combined circulation of more than 1.5 million.

Stanza 2 ©J. T. Wenham, The Rectory, Hobbs Hill, Welwyn Herts AL6 9DS, England. Used by permission.

Letters

Inclusive Language

Dear Editor,
I am a great admirer of the works of
Prater Gent." He has a special gift
and has made a considerable con-
tribution to Christian hymnody. As
one who sees the matter of inclusive
language from a different perspective,
however, I simply can't resist the
temptation to respond in kind to his
"Turn Back, You Folks . . ." in the last
issue of *The Hymn*. The poetic gift is
obviously less; the spirit is the same.

Two Stanzas for all Men Everywhere (including England)

Name: ST. PETER or Mc KEE

In hands, then, sisters everywhere,
Whate'er your gender be;
All daughters who the Father serve
Are surely one with me.

If all are sisters of the faith . . .
Come, males, sing lustily!
You are not sisters? Tell me then,
Are sisters brothers be?

Sign me
Martha K. Stalwart

The New Grove

To the Editor:

In his otherwise admirable article
on "Hymnology in the New Grove
Dictionary of Music" (*The Hymn*, July
1981) Phillip Sims makes no mention
of the one remarkable statement in
New Grove which caused many raised
eyebrows among English hymn-
ologists when it first appeared last
year.

The historical survey of "The
modern English hymn" (*New Grove*
Vol. 8 pp 849-851) which by *New
Grove* definition covers the period
from the Wesleys to the present day,
ends by claiming (p.851) that nothing
of any consequence has happened
since the publication in 1925 of *Songs
of Praise*.

We trust that our American brother
hymnologists will understand our
wish, here in England, to be disassoci-
ated with such nonsense!

Geoffrey Laycock
37 Brettingham Avenue
Norwich NR4 6XJ
England

Hymnic Necrology Corrections & Additions

Please make the following corrections/additions to the Hymnic Necrology
of your October 1981 issue, beginning with the entries on page 233.

BELTZ: Born Nov. 26, 1887. Died at Loma Linda, CA, not Los Angeles.

BUZIN: Change middle name to EDWIN.

DAVIS: For "Let all the things now living" add HFG389.

GAULTNEY, BARBARA FOWLER. (Atlanta, GA, July 14, 1935—Jan 21,
1974, Riverdale, GA). In the lightning flash across the sky B75-209

SCHULER: Add reference to HFG473.

WATTERS: Change birth year to 1890.

Our thanks for these corrections and additions to Mrs. Dorothy Beltz, Fred
Lack, C. E. Claghorn, and Cecil E. Lapo.

New Hymns

Commissioned by the Hymn Society of America
for its 60th Anniversary

THE LORD OF ALL CREATION

HERBERT O'DRISCOLL

THANKSINGING 14.14.14.
CALVIN HAMPTON

Descant

Voice

1. The Lord of all cre - a - tion moved o'er earth's pri -

me - val fire, And from a flam - ing plan - et

formed a con - tin - ent en - tire. He mould - ed

The musical score is written in G major (one sharp) and 4/4 time. It begins with a 'Descant' section on a single treble staff. This is followed by a 'Voice' section with a single treble staff and a piano accompaniment consisting of two staves (treble and bass). The lyrics are: '1. The Lord of all cre - a - tion moved o'er earth's pri - me - val fire, And from a flam - ing plan - et formed a con - tin - ent en - tire. He mould - ed'. The piano part features a steady accompaniment with chords and moving lines in both hands.

its mag - ni - fi - cence with ar - tist - ry sub - lime,

And gild - ed it with glo - ry through the ma -

1., 2., 3. 4.

rit.

jes - ty of time. 4) power.

Intro.

rit. a tempo

2. The Love of God all passionate enfolds the pregnant earth,
And in that yearly ecstasy gives seed and season birth.
That flaming love has pierced into the world's awaiting womb,
And scattered rich resources in the subterranean gloom.
3. The Lord of Time brought forth a race to roam the endless plain
And led a pilgrim people to forsake an old world's pain.
The God of Liberation led the slave to freedom's hill,
That all may walk a way of peace and do his sov'reign will.
4. O God who in this land has forged a power before unknown,
Yet who did mount on Calvary a sacrificial throne:
So mingle peace and justice that a people's soul may flower,
And hold us hostage in thy love that we may know thy power.

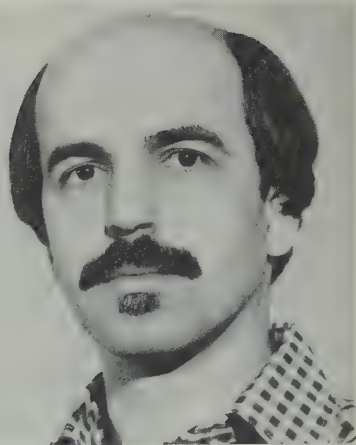


Herbert O'Driscoll

Herbert O'Driscoll is Dean of Christ Church Cathedral, Vancouver, British Columbia, Canada. Born in Cork, Ireland on October 17, 1928, he studied at the University of Trinity College, Dublin. He was ordained an Anglican priest in 1953 and from 1954 to 1957 was a staff member at Christ Church Cathedral, Ottawa. After serving as a chaplain in the Royal Canadian Navy from 1957 to 1960, he was rector of two successive parishes in Ottawa before his present appointment in 1968.

Dean O'Driscoll is author of four books: *The Unshakable Kingdom*, *For All Seasons*, *A Certain Life*, and *Alleluia*. His scripts for radio and television have included the Canadian Broadcasting Corporation television scripts on Thomas Becket, Thomas Merton, and Dietrich Bonhoeffer. His hymns have appeared in hymnals of Canada, Great Britain, France, Australia/New Zealand, and in *The Hymn*.

Last year Herbert O'Driscoll received the Doctor of Divinity (Honoris Causa) from the Vancouver School of Theology.



Calvin Hampton

Calvin Hampton was born December 31, 1938 in Kittaning, Pennsylvania, and grew up in Ravenna, Ohio. His B.M. degree was from Oberlin Conservatory of Music in 1960, and after a year of teaching at Salem College in North Carolina, he earned an M.M. degree in 1962 from Syracuse University. His organ teachers were Fenner Douglass and Arthur Poistern. He is organist and choirmaster at the Parish of Calvary, Holy Communion, and St. George's in New York City, where he plays the celebrated Midwinter night Concerts at Calvary every Friday.

His is a composer of works for orchestra, organ, choirs, and opera, recently composing an organ concerto commissioned for the 1980 National Convention of the AGO. He conducts the St. George's Choral Society, and has recorded works for the Musical Heritage Society, Columbia, and Vanguard.

His hymn tunes, first published by Concordia, appear in many hymnals, and two congregational Mass settings are in official use. *The Calvin Hampton Hymnary* published by GIA, was introduced at the 1980 HSA Convocation in Princeton, New Jersey.

Reviews

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General Choral Music Based on Hymn Tunes

Reviewed by Maurice Skones, who is currently teaching at the University of Arizona.

Edited by Paul Westermeyer, Elmhurst (Illinois) College.

The following anthems represent a cross-section of publishers and are in the category of general anthems based on hymns and hymn tunes.

Praise to the Lord (A Festival Hymn). Arr. by Alice Parker. For Unison Mixed Choir and Congregation, Descant with Brass Quartet and Percussion Accompaniment. Lawson-Gould Music Publishers, Inc. No. 605. 1971. \$.60.

This is a majestic setting of the German hymn of praise, *Lobet den Herren*, which can be useful for drawing the congregation into the worship experience. The unison vocal part is provided with an optional descant for sopranos and tenors in the final verse. The brass writing is exciting and adds momentum but requires some special rehearsal.

The Cross of Christ Inspires My Heart. Southern Church Hymn. Arr. by Leonard Van Camp. Lawson-Gould Music Publishers, Inc. No. 51953. 1976. \$.60 SATB A Cappella

This arrangement of "The cross of Christ inspires my heart" is based on an older Southern hymn ca. 1854. It is well within the grasp of most medium sized church choirs. There are various parts of the hymn in canon, and the texture becomes fuller as the hymn progresses. The tune is initially stated very effectively in unison. The setting in 6/8 meter gives a definite "lilt" to the rhythm.

Imandra. Arr. by Richard Stanislaw. For SSA voices, a cappella. Mark Foster Music Company. MF-910. 1978. \$.50.

This simple, melancholy arrangement which begins in unison, divides into two parts for a great deal of the piece and ends with a short, three-part section. It is easily singable and would be a good choice for a church, school, or community choir. The time signature changes for 2/2 to 3/2 present no problem. The third verse could be done as an alto or mezzo-soprano solo with good effect. This limpid, tuneful arrangement is sure to be a favorite of the singers as it is simple, but not without substance.

Look, Ye Saints, the Sight is Glorious. Arr. by Kayron Lee Scott. For SATB voices, with organ accompaniment. Mark Foster Music Company. 1981. MF-217. \$.80.

This arrangement of a 14th century melody for SATB choir and organ is of easy to medium difficulty and would be a fine piece for an adult church choir during the Easter season. The part writing is fairly predictable throughout, until the "amens" on the last page, which would require extra attention. There are isolated spots featuring both the men's and women's sections, and a solo opportunity for a group of soprano voices, acting as an obbligato over the rest of the choir. This majestic anthem would provide an excellent experience for your choir and should be well received by the congregation.

O David Was a Shepherd Lad. Tyrolean Melody. Setting by Austin Lovelace. For unison chorus. H. W. Gray, division of Belwin-Mills. No. GCMR 3444, 1981. \$.40.

This simple and appealing melody would be especially suitable for a

children's choir. The melodic line encompasses only an interval of a ninth. The middle section, set in the parallel minor key, offers enough variety to make it a bit of a challenge to children.

Our Father, By Whose Name RHOSYMEDRE. Setting by Donald Busarow. For SAB Chorus, Organ and Flute obbligato. Concordia Publishing House No. 98-2484, 1980. \$.50.

It is interesting to note that this work does not contain interpretive markings (tempo-dynamics). The first and last stanzas of this hymn on the home by F. Bland Tucker are set in unison with the second contrasted by an a cappella SAB setting (melody in the alto). The final nine measures provide the most inspired moment. Youth choirs would find the work readily accessible.

Exultation. American Folk Hymn. Arr. by Donald Cobb. SATB Chorus with Baritone Solo (A cappella). Music 70 Music Publishers. M 70 208. \$.50.

This setting of an American folk hymn has an expressive baritone solo in both the first and last sections. The solo is accompanied by an a cappella mixed choir which has interesting parts both rhythmically and harmonically. The middle section is in an easy homophonic style of writing. This composition can be sung by most church choirs with a minimum amount of rehearsal time.

Come, Humble Sinner. American Folk Hymn. Arr. by Kayron Lee Scott. Text by Edmund Jones. Published by Mark Foster. M. F. 182, \$.40. SATB A cappella.

This is a relatively easy, a cappella composition set in a four-part legato style in e minor, based on the American folk hymn tune to "Come, humble sinner." It begins with the tenor

d bass parts in a unison setting, with the soprano and alto parts following suit, then moves to a paired two-part section and a short four-part setting on the closing phrase of the composition. The voice ranges are fairly narrow in the opening and middle portions of the piece. However, as the intensity heightens and dynamically and texturally the vocal ranges do increase. The composition would be suitable for either church choir or the developing high school choir.

Immortal, Invisible, God. Setting by Barbara Terry. For SSATBB, guitar and drums. Chantry Music Press, Inc. 1970. \$.25.

This short setting of the Welsh hymn "Immortal, invisible, God, only see," is presented in a folk-like fashion with guitar and drum accompaniment. Following a solid, unaccompanied introduction, the familiar tune takes on new rhythmic life through use of synecopation. At several cadence points the four-voice texture divides into five and sometimes six parts. Homophony is used throughout. The key (A mixolydian) and meter (Common time) remain constant.

My Song Is Love Unknown. A hymn Anthem on RHOSYMEDRE. Setting by Richard T. Gore. For SAB and organ. Chantry Music Press, Inc. 1978.

This setting of Crossman's text to the Welsh hymn tune RHOSYMEDRE is an interesting work appropriate for beginning three-part choirs. The melody appears in unison, in the accompaniment, with surrounding counterpoint, in quasi-canonic fashion, and with an overlying descent. The tonal structure is three part sectional (G major, D major, G major). The composition is in com-

mon time with predominant quarter and eighth note rhythms. The tempo begins slowly (72 MM), with three increases to 112 MM. The final section returns to the original tempo. Textural contrast is provided through alternation of polyphonic, homophonic and unison sections.

Hope of the World. Arr. by Carl Staplin. SATB with organ. Augsburg Publishing House. 1981. 11-2031. \$.65.

This arrangement of Georgia Harkness' hymn to the 16th century Swiss tune, *DONNE SECOURS*, is quite accessible to the average church choir. Of the four stanzas, the first is in unison, second in four parts, and the last two in two parts doubled at the octave. This second section is in simple chorale form. The organ serves only to introduce and provide interludes until the fourth stanza. Variety is achieved through changing textures from verse to verse. The fourth stanza is enhanced further by the addition of an accompaniment and a modulation to a brighter tonality.

As Pants the Hart for Cooling Streams. Arr. by David Herman. SATB with organ and solo instrument. Augsburg Publishing House. 1980. 11-0689. \$.60.

This setting of Psalm 42 from the *New Version* to David Wilson's old melody, *MARTYRDOM*, displays some interesting techniques. The harmonic structure of the piece makes it readily accessible to either two-part or SAB choirs. The score includes easy parts for Bb or C instrument. The first stanza is unison and can be performed with congregation. The middle three stanzas utilize canon, instrumental obbligato, textural changes in voices, a cappella singing and mixolydian mode to provide

variety. The fifth and final stanza again provides for congregational singing as the melody is sung by unison voices against soprano descant and solo instrument.

Wondrous Love. Southern Folk Hymn. Arr. by Thomas More Scott. Edited by Ivan Trusler for two-part chorus of mixed voices with organ (or piano) accompaniment. Music 70 Music Publishers. M70-230 \$.50.

This setting of a Southern folk hymn tune is treated with interesting dynamics and harmonics. The first half of the piece paints a somber picture of death while the accompaniment figure consists of the solitary tonic pitch played in whole notes in a low register. As the text changes to the positive vein of life after death, the modal tonality rises to a brighter pitch level and the organ or piano breaks forth into grandiose accompaniment figures. The vocal parts contain much unison singing and otherwise very simple two part harmonies. Your choirs will enjoy the folk music qualities in this piece.

Earth and All Stars. A Choral Concertato. Setting by Richard Hillert. For three Choirs (Choir I: SATB, Choir II: Children's Choir, Choir III: SAB), Two Trumpets, Two Trombones, Timpani, Organ, and optional Bells. Concordia Publishing House, 1981. 97-5655. Conductor's Score \$7.00

"Earth and all stars," a contemporary tune by David N. Johnson on a text by Herbert F. Brokering, has become a favorite with many congregations throughout our land. This festive setting of the hymn would be most effectively used in a church with a well developed choral program and with the availability of a brass quartet (two trumpets, two trombones). An optional bell part is

included. The congregation may be included in the singing of the refrain without advance rehearsal. The setting may also be performed by SATB choir and organ only, thus making it accessible to churches with fewer choral and instrumental resources. A good portion of the piece is in unison; however, stanzas two and five have straight forward harmonizations for the SATB and SAB choirs respectively.

Mainly Hymns by Brian A. Wren. Musical ed., Peter Cutts. 1980. John Paul the Preacher's Press, Charlton House, Hunslet Road, Leeds, LS11 1JW, England. (soft bound)

The Words

I am not a musician. When I agreed to review this new collection of hymns by the British writer, Brian Wren, it was with the understanding that I would confine myself to the words.

It may seem odd, but the first thing that intrigued me about these hymns is that some of them represent a modest but important attempt to escape from the bondage of straight rhyme. Mr. Wren has broadened the meaning of rhyme so as to admit many half rhymes. No longer is the hymn writer almost driven to speak of God *above* once he has mentioned *love*. Nor, once he has referred to God, is he lured into speaking of the path that we have *trod*. In a number of texts, Mr. Wren enjoys this new freedom. For instance, in hymn (The gift of water) he rhymes *stream* and *clean*, *dam* and *hum*, *sea* and *deed*, *life* and *love*. This is an attenuated kind of rhyme, but still strong enough to give anyone singing the hymn the feeling of a stanza pattern.

It may seem I am talking about a purely technical matter, of more interest to poets than the average ma-

woman in the pew. But I maintain all seriousness that the tyranny of complete rhyme in English hymns, and the sad paucity of such rhymes in the language, has had a subtle theological impact on our thinking. *Love* and *God above* suggest the remoteness of God; the association of *God* and *God* imparts a dreary tone to the earthly pilgrimage. A free definition of rhyme makes possible such hopeful combinations as *love* and *live*. The next thing to be said about Mr. Wren's collection is that the hymns grew out of specific needs and occasions, and that in many cases they present an impressive attempt to dramatize the gospel in its relevance to the late 20th century. Hymn 7* includes stanzas that depict the role of water in a technological world:

Water from the stream:
the tap runs fresh and clear;
the clothes, now washed and clean,
blow in the air.

Water fills the dam:
it tumbles with a roar,
and makes the turbines hum,
throbbing with power.

Water in the sea:
the trawling nets unfurl;
the oyster in the deep
treasures its pearl.

Water gives us life,
and beauty, power and food—
Praise God, whose life and love
make all things good.

This is an example of a text that, creating interesting pictures in the mind, moves with good momentum until the last stanza when the author slides—how easily this can happen—into the flat language of prose statement.

If Mr. Wren has one besetting problem, that is it. He is so eager to put across important ideas that he often stops short of finding language that will really bring them alive. One may be repelled by such traditional lines as "There is a fountain filled with blood/Drawn from Immanuel's veins" but one does not forget them. One would not so easily remember hymn 18 (The Church taking stock of itself) with its prosy passages:

Glad of tradition,
help us to see
in all life's changing
where you are leading,
where our best efforts should be.

It is the problem of all poets who have a message. A Marxist poet has it as much as his Christian brother. There is the temptation to turn a poem into an essay or sermon. Now I do not think that every hymn text must be a poetic masterpiece—in fact, few of the greatest poets have written hymns—but some respect for the sheer craft of poetry, in particular its use of vivid mental pictures, can bring alive the message the poet is trying to convey.

There is an existential quality about Mr. Wren's texts. As I indicated, they grew out of special occasions or are the response to special events, as when the assassination of Martin Luther King led him to write a very moving Easter hymn, or the birth of a child to a friend inspired him to hail this joyful event. Whatever the poetic defects of some of these hymns, they ring true to real, concrete human experience, and are sometimes more moving than smoother but somehow less immediate hymns.

To illustrate their strength, take hymn 10 (Why you crying):

*Hymns quoted in this review are copyrighted and are used by permission of Oxford University Press.

Why you crying, little baby? Does your mother cry?
 Hungry, hopeless, she is weeping. Weak, she hears my bitter pleading
 and her breasts are dry.
 Why you crying, little baby, Does your mother cry?
 No, she is no longer crying: she is dead and I am dying.
 Soon I will not cry.
 What's your name, my little baby: Did you have a name?
 I am Christ on Christmas morning in the naked, lost, and starving,
 coming as I came.

In conclusion, Mr. Wren is attempting what is badly needed: a revitalization of the hymnal tradition, and a determination to make it relevant to the present moment. I can imagine that half a dozen at least of these hymns will find their way into the standard hymnals, and that they may inspire further experimentation by other hymn writers. In that event, this little book contains a section of great value: a kind of check list of things to bear in mind when writing a hymn, and suggestions on how to get people in general at work as hymn writers. One can hope that out of these grass-roots endeavors, yet other hymns will be born—not perfect poems, but texts that freely use the tools of the poet when these promise to give greater power to the hymn being created line by line.

Chad Walsh
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The Music

The musical content of *Mainly Hymns* is exceptionally strong and reflects insight and sensitivity on the part of the book's musical advisors: John Wilson, Caryl Micklem, Erik Routley and Peter Cutts. Wren adds his own special musical talent with some seven of his own tunes.

The task of the musicians in supplying appropriate tunes for Wren's 37 texts is complicated by the fact that the poet employs 25 different meters in this collection of his poetry. The listing of the meters is as follows:

CM(2)	87.87.87
CMD	87.87.4.
SMD	88.88.88(2)
LM(3)	885.86.
LMD	888.84.
5554.D	98.98.(2)
5.66.4.D	9 10.10 9.
64.55.7.	10 3. 12 6.48.
66.868.66	10 4. 10 4. 8 10
76.76	11 10. 11.10.(2)
76.76.D w/refrain	11 11.66.11.
77.77	11.11.
85.885.	irregular (5)

Cutts provides ten tunes and six arrangements; Routley, four tunes and two arrangements; Wilson, two tunes and one arrangement; Wren, seven tunes. Eleven other tunes come from other sources.

As I played and sang through the collection I was glad to see Malcolm Williamson's LM MERCER SREETI usually matched with "This is my Father's world", successfully set to "How can we name a love" (1). Michlem's DEANE is not as suited for "Thank you, God for water, soil and air" (4) as is Routley's ALTHORP (*Ecumenical Praise* 78). WIR PFLUGEN (76.76.D) does not adequately express the concerns of "We plough and sow with tractors" (5). Wren's sense of struggle in "Praise God for the harvest" (6) lacks full expression in Cyril Taylor's MINIVER. Routley's WATER IN THE SNOW graces the poem, "The gift of water" (7), but sings better one step lower in F Major.

A real winner is LITHEROP, by Peter

utts, set to "Life is great! so sing
out it" (8). Cutts also scores high
with WHY YOU CRYING and
CHRISTMAS NOW, set to the nativity
hymns "Why you crying" (10) and
Child, when Herod wakes" (11). His
HILLINGFORD, for "Christ upon the
mountain peak" (14) is an excellent
study in combining pentatonic and
whole tone melody with Hin-
emithian harmony.

Wilson's WHITFIELD seems perfectly
wedded to "We are your people"
(8). Cutt's PETITION, reminiscent of
ed Rorem's attempts to write a
ymn tune, comes off very well as a
solo setting of "Holy Spirit, here us
e pray" (19). Wren's popular
characteristic hymn, "I come with joy"
(2) expresses little joy with Blake's
VINCHOMBE (the text fares better with
ovelace's DOVE OF PEACE, *Ecumenical*
raise 84). Routley and Cutts each
provides a tune for another commun-
n hymn, "For the bread that we
ve eaten" (23), with Routley's set-
ing a bit more singable. Wilson's
AUDS is appropriately borrowed for
e occasion and wedded to "There's
spirit in the air" (31). SUNRISE is
Cutts' beautiful responsorial piece set
r solo voice and choir/congregation.
ne best match in the book. Wren is
mpressive with his tunes GAMBIA
(8), UFFINGTON (29), and ACKROYD
(5) and they are given added
length by way of Cutts' classy
rangements. Cutts remains the
most gifted and consistent of the tune
riters in the past two decades. In it
ll he does, in Wren's words, allow
music to [will] flow [to] lift the
ords and add new dimension in the
nging". Cutts accomplishes this
ithin a mid-20th century harmonic
iom that is skillfully blended with
additional musical rhetoric. Thus far
e composer has limited his produc-
ivity to hymn tunes, yet in such a

delicious and expressive piece of
musical charm as WHY YOU CRYING
(10) one can feel the limitations of the
strophic hymn tune, and for a
moment enter the performance world
of the four part motet.

Editorially the collection has some
shortcomings. The "English format"
which divides the printing of the
music and the words is inadequate
for most American singers; a tune/
meter index would be helpful (I com-
piled my own); and some alphabeti-
cal listing of the poems by first lines
and title would be appreciated, if one
is to study the book with the view of
selecting particular hymns that are
related to others in the collection.
And finally, the important words by
Wren on matters of writing hymns,
might have been set in counterpoint
to some hints from Peter Cutts as to
how he goes about writing a hymn
tune.

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**Jubilate! Church Music in the Evan-
gelical Tradition** by Donald P.
Hustad. 1981. 368p. Hope Publishing
Company, Carol Stream, IL 60187.
\$14.95.

Donald Hustad writes from a plat-
form of practical experience, wide
taste, and academic integrity. He
brings an acceptance of all church
music which is good, useful, and
artistic (recognizing that most music
is not all three) and blends that accep-
tance with respect for traditions
within a broad variety of cultures.
The book exceeds its title. While it
speaks to an audience of Evangelicals
(reading like a course in church
music for that cultural assortment of
Protestants) it covers important

issues for all church musicians and grapples with the question that plagues every practicing participant (clergy, musician, or congregation): the tension of art music vis-à-vis music which has immediate familiarity, appeal, and communication. *Jubilate!* is the most thorough compendium available for Evangelicals; it provides philosophy, historical perspective, practical suggestions, and extensive further resources. It is also an honest and sympathetic examination of the music loved by a majority of church attenders (people of all theological strains and every ecclesiastical association)—popular music which must be understood by musicians whether or not they personally use it or promote the use of it.

Confessing a problem with the competing worlds of art music, which is inherently elitist, and Evangelical church music, which is by function non-elitist, Hustad identifies "an inner conflict that bordered on aesthetic schizophrenia." (p. vii). Continuing to introduce the book, he details his own pilgrimage of reconciling that split and he does so with humility and grace (two characteristics often missed by writers who deal in matters of taste in the arts):

"It is my hope that this book may help fellow evangelicals understand and appreciate their best heritage of doctrine, worship habits and musical expression. May it also encourage them to constantly reexamine and reform their music—as well as their preaching and their liturgy—to be sure that it achieves its highest potential in God's kingdom." (p. xiii).

Evangelicals, and the music peculiar to that theological position, are carefully identified and defined. But as with so many definitions, the boundaries are inadequate for the

wide variety of music which is surveyed.

The organization of most of the chapters is a progression from a philosophical argument (or historic survey) to its practical implications. These units function somewhat independently, making them individually valuable for reference. At the same time, the self-contained nature of each chapter makes for an annoying amount of overlap. For example, the historical survey of Chapter VII retraces a similar survey in Chapter III. Chapters VIII and IX review the approach to worship also found in Chapter V. But those are minor organizational flaws.

Hustad, for all his admirably non-judgmental approach, makes some judgment calls—and these are helpful. For example, here are six standards for "maturity":

1. It should communicate and express the gospel in a text in a language and a music language that are richly understandable by the culture for which they are intended.
2. It should offer a worthy "sacrifice of praise," for the individual and for the corporate body, in worship experience. It should be "our best"—our best performance of the most meaningful text and music that is shared by all. It should be offered in love, humility, gratitude and grace, without arrogance or shame in comparing it to the offering of other persons in the same culture or in other cultures.
3. It should express and enhance the best Christian theology of each particular culture or sub-culture, supporting all tenets of that faith in proper balance.
4. It should express and support

the best Christian activities related to the group's beliefs—worship, fellowship and outreach—with due consideration of the musical needs of each.

5. It should speak from the "whole person" to the "whole person," carefully balancing the physical, intellectual and emotional, while avoiding the sentimental.
6. It should be genuinely creative, shunning the hackneyed and trite as well as the elitist and abstruse. (pp.38-39).

"Use" and "pleasure" are defended as functions of church music along with a plea to recognize cultural differences. "Each church culture has validity." Much-maligned youth music (whether folk-mass or Jesus rock), Hustad insists, is not inherently wrong but must be evaluated on its own terms.

A trenchant chapter describes the professional (full or part-time) minister of music and makes a strong case for leadership that is informed and sensitive to congregational needs. Another chapter draws strong principles from Søren Kierkegaard's concepts of "worship as drama" and matches that approach against and with the usual Evangelical loosely-planned or "pleasant-but-irrelevant" approach.

The second half of the book is practical suggestions in several areas. A chapter, "Services of Evangelism and Fellowship," gives specific examples of design and literature. "Special Services of Weddings, Funerals, Baptism," among other special services offers sympathetic insights which avoid the hard-and-fast rule approach. "Music in Foreign Missions" applies ethnomusicology to an area unique to Evangelicals. Another series of chapters discusses congregational singing (a hallmark of the

theology of the priesthood of all believers), instrumental, choral, solo, and small ensemble music.

These final sections are laced through with personal vignettes (many are related to Hustad's work with Billy Graham—an inclusion which may cause some readers to stumble); useful practical suggestions; excellent examples of congregational, choral, solo, and ensemble repertoire; but little mention of today's art music. Also conspicuous by omission is any criticism of the enormous power (and money) commanded by the traveling professional big name Christian music entertainer, although there is a brief caution regarding hedonism and a list of pros and cons related to such professionals.

The final pages are given to a subject-classified list of supplementary readings, a first-class bibliography, and a moderate index.

The book is highly recommended—not only for those of us who are, like Hustad, schizophrenic about functional music and art music, but also for any church musician who cares about communicating with non-musically trained congregations or clergy.

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Hymns by Ernest K. Emurian. Unpaged, 95 hymns, 1981. Published privately by the author, Route 4, Box 649, Madison Heights, VA 24572.

One of the most prodigious hymnic writers of our time, Ernest K. Emurian is the author of 20 books, more than 100 plays, and more than 75 hymns. His books of hymn stories have been widely read as he has dealt

in interesting and readable style with the material of congregational song. His own curiosity has brought forth some fascinating information that has added to our knowledge in this area. Emurian is also a composer of hymn tunes, anthems, popular songs, and religious drama. As a "philosophical humorist" he is frequently a featured speaker at conventions, conferences, and retreats throughout the nation. For many years he has been pastor of the Cherrydale United Methodist Church, Arlington, Virginia, and the 11th printing of his *Hymns* is coincident with his retirement.

In this collection are 27 titles for which he wrote both words and music; 49 titles of his original texts to existing hymn tunes; and two original hymn tunes to existing words.

All this is the work of an exuberant person whose hymnic efforts span 44 years. His first hymn, "I vow to thee, my conscience," was written in 1937. Across the years other hymns have appeared, some for special occasions and others as the result of a spontaneous impulse. The special occasions include the dedication of a church, a radio and television center, and a hospital; the Francis Asbury bicentennial, the inauguration of the President of the United States, the 1976 bicentennial, the 25th anniversary of the USAF chaplain service, the 200th anniversary of the U. S. Army chaplaincy, and the Lord's Day Alliance. Several hymns are dedicated to individuals, or to organizations such as the Fellowship of Christian Athletes.

For the 76 original hymns in this collection Emurian employs 27 different hymnic meters. His favorite seems to be 7.6.7.6.D., for 16 hymns are cast in this format. Eleven hymns are Common Meter Doubled, and

eight hymns are 8.7.8.7.D.

While he writes generally in the metrical hymn patterns that have been known for more than two centuries, there is an occasional exception. Perhaps the most unusual metrical form is found in his hymn "Hail the perfection," which sings of the resurrection of our Lord.

Hail the perfection
Of His resurrection:

Angels from God have rolled the stones
away:

Morning was breaking,
When, the tomb forsaking,

Jesus rose in triumph on Easter day!

Death could not hold Him;
No grave enfold Him;
Come and behold Him
Clad in bright array!

Join we the praising,

All our voices raising,

Sing we Hallelujah on an Easter day!

This 13-line stanza would be marked 5.6.10.5.6.11.5.5.5.5.6.11., based on the capitalization of the lines.

In writing hymns to existing tunes Emurian shows a decided preference for several tunes. AURELIA is used for five different hymns. ALL SAINTS, NEW and MATERNA are used four times each, and DIX, LANCASHIRE, REGENT SQUARE, LOVE DIVINE, and ST. CATHERINE are used three times each.

Emurian's hymnic verse reveals a poetic expression that at times borders on the elegant in its use of descriptive language, but unfortunately it also contains many trite commonplace lines. The consistent use of the traditional pronouns "thee," "thou," and "thine" in addressing Deity look more to the past than to the present and the future. His poetic rhymes are well worn pairings found throughout hymnic literature. In "Dark the night so cold and lonely," there is the strange use of the rhyme "shrines kine," the latter being an archaism.

word for cattle. The use of such an archaic word is hard to justify in our times, even for the rhyme.

Since the title page of the book carries a 1981 copyright notice by the author, one would normally assume that all items not carrying an individual copyright acknowledgement appear here for the first time. However, this is not so. For instance, "Our hope is in the living God" (No. 59), was copyrighted in 1971 by the Hymn Society of America, and no acknowledgement of this ownership is made. Also, "We thank thee for thy mandate" was copyrighted in 1968 by the author, but this is not indicated. Such omission may well confuse those who might wish to reprint and further spread the use of these hymns, and these two mentioned here are among Emurian's best writing.

Hymns are to be sung, and the availability of this collection of hymns makes possible the singing of Emurian's hymns, and this is strongly recommended by this reviewer. Only in this way can the real value of his hymns be recognized. Such exposure should result in greater usage of the choicest of these hymns, which deserve more acceptance than the sparse usage they are given in contemporary hymnals.

This reviewer would salute Ernest Emurian for his effervescent spirit, his intense devotion to congregational song, his hymns, and his writings about hymns. His enthusiasm is contagious and has spread far beyond his Methodist fellowship as he has shared the genuineness of his own joy in Christian song.

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A Manual for Clergy and Church Musicians by Marion J. Hatchett. 1980. The Church Hymnal Corporation, 800 Second Avenue, New York, NY 10017. 224p. \$10.95.

With the new prayer book the Episcopal Church has been presented with a substantially increased number of forms for services and other rites of the church. Although the book is, of course, a revision of the 1928 book, there are some significant changes. Not only have new materials been added, but some familiar items have been reworked substantially. The sum of all this activity is that new shapes in the liturgy and theology of the church have been given concrete expression. The Easter cycle is greatly expanded, for example, and Baptism receives much greater amplification in the new book.

The *Book of Common Prayer* always has presented liturgy as central to the church. Good liturgy must have both planners and leaders. Since canon law specifies as chief planners and leaders the clergy with their assistants and musicians then it is urgent that all these persons be particularly informed about the various shapes and possibilities for liturgy. This is exactly where Marion Hatchett's *Manual for Clergy and Church Musicians* comes in. The name is significant, for it suggests that clergy and musicians are in some kind of partnership, that they are leaders working together toward a common goal. Thus, this is not really a book for musicians on how to register hymns on the organ, or a book for clergy on how to preach effectively. Rather it is a book of logically organized information and informed opinion that both parties should hold in common in order to work together for effective

liturgy in accordance with the *Book of Common Prayer*.

In general, the new prayer book provides for services that have fairly simple outlines. This simplicity makes possible—even requires—a good deal of variation within that framework. Dr. Hatchett's book has a great deal to contribute in this area. Generally, his book communicates that the worship of God is sensible, joyful, and natural thing to do, but never sloppy. More specifically, much of the book, I believe, could be characterized as having to do with choice and proportion. (These are things that artists spend a great deal of time talking about, which supports the theory that liturgy, though it is many things, is under all else a highly communicative art form.) The *Manual* tells what is possible in liturgy, when, and briefly, why.

The book essentially is practical in orientation. However, as is characteristic of Dr. Hatchett's books, an enormous quantity of supporting material is packed in wherever possible. Indeed, when someone writes a handbook such as this, one must understand the field thoroughly since so much has to be condensed or left out altogether. What gets into the book should be a distillation of both knowledge and experience. It must be written by a scholar who has opportunity to practice what he preaches. Such is our author. And he writes in a conversational, no-nonsense style—just plain, everyday English.

I want to return to my statement that the book is essentially about choice and proportion in liturgy. On page 105, in little over a dozen lines, the author gives a remarkable summary of the classic shape of the Eucharistic rite. He lists the basic components and then explains, "These elements should stand out.

Other items in the liturgy should function as preparation and reinforcement for the basic elements."

Working within these relationships is exactly where most of us, I believe, are ill-equipped and ill-informed. For example, let's imagine a mistake in the area of proportion: the choir sings an enormous blitz at the offertory; but moments later when the *Sanctus* is sung by the congregation it's the same old tired song. Here the proportion is wrong, Dr. Hatchett would point out, because the offertory music is at the beginning of the Eucharistic action whereas the *Sanctus* is musically climatic. Yes, there is room for offertory anthems that are graceful and uplifting, but too many parish liturgy planners launch enormous effort here and give little thought to what is communicated by the sum of all the music taken *in toto*.

Dr. Hatchett's book suggests another example of bad proportion. When he described the essential shape of the Eucharist, he did not state that aesthetically the rite was suspended between two enormous poles. And yet this is what many Episcopalians get week after week, in the form of opening and closing processional hymns. Very often these are the biggest and grandest and most memorable features of the service.

Now we must remember that the reason the 1928 book presupposed opening and closing hymns was that it still worked under the "Before and After" rubric, which allowed singing of hymns before and after any service. But that rubric had been written when Anglican hymns were humble little things, devoid of all the ambition they learned during the 19th century. By 1900, however, musically and textually, hymns attempted a great deal more than they had in earlier times. And when these hymns

were attached to weekly choir processions (and, more peculiarly, to "recessions"), then things clearly had got out of proportion. Those happy and innocent opening and closing devotions had become liturgically obese.

Therefore, Dr. Hatchett points out, the new prayer book contains no general "Before and After" rubric. It has been replaced with a number of rubrics placed throughout the rites that specify precisely the use of hymnody. Thus hymnody has received something of a promotion and has become more integral. This leads to the placement of the hymn at the Office, for example, right in the middle of things, and not before or after. And at Eucharist it is rubrically impossible to sing a hymn as "traveling music" after the Dismissal. The Dismissal serves as a true dismissal, and the last permissible hymn already has been sung before or after the Prayer of Thanksgiving.

One hopes it will not be too long before congregations really understand and fully appreciate these and similar new shapes in liturgy. It's all there in the prayer book, but it takes a book like Hatchett's to help bring it together for us.

Since this book was written to clarify and answer questions and ultimately to free people for good liturgy, the author answers multitudes of questions of the kind that are asked at church music workshops: Is it Kosher to mix Anglican chant and plainchant within a single service? What about mixing mass movements by different composers? If an officiant sings part of the service, must he or she follow through to the end? (The answers are yes, yes, and no.)

There are sections that are particularly timely: What is liturgical

silence? What about the liturgical soloist (cantor, song-leader, precantor, or clerk?) The book is generally supplied with lists and appendices of various kinds: lists of hymn accompaniments, anthems, and easy organ music; books on conducting, and books for use by parish workshop committees. There is a very helpful section on copyright matters, and even a sample service leaflet. Two appendices are provided by other authors: one on the creative use of canticles, by Jim Litton, and another on the selection of Rite II masses, by Richard Proulx and David Farr. This last article (on pp. 203 and 204) should be considered required reading for every person currently selecting or writing masses.

The feature that will cause clergy and musicians to grab this book off their shelves most frequently is the 58 pages of check-lists for planning various services. These lists will remind clergy and musicians of just about every conceivable choice that needs to be dealt with before a service takes place. If the Noonday Office is to be sung, there are about a dozen questions that must be answered if all bases are to be covered. For the Great Vigil of Easter there are about 130 such items. If that seems like a lot of work, it is! But the prayer book assumes this kind of care and meticulousness. It assumes that many disparate elements will come together into a whole in order to make liturgy happen to create it anew each time. This inevitably requires lots of preparation.

Some readers doubtless will have a few bones to pick over with Dr. Hatchett. The nature of the Episcopal Church, with its variety of styles, encourages this. I am a bit concerned about the relative lack of emphasis given the specifically artistic side of

the liturgical-musical endeavor, as compared to the more pragmatic side. Yes, the artistic concern seems to be an underlying presupposition, but it is very little discussed. And admittedly, the musician-as-teacher has been relatively little dealt with in Episcopal publications, and needs a big boost. But how refreshing it would have been to have found in this distinguished book an essay on "The Musician as Artist," perhaps followed by another chapter entitled "The Clergy as Artist." Organ player and reader are not synonymous with musician and liturgist. Far too often we all witness a part of the latter behaving as though they were the former!

Dr. Hatchett's *Manual* surely will

be of enormous benefit to a wide readership and ultimately to an entire church. As far as I know, nothing like it has ever been available before, and I honestly believe that all Episcopal clergy and musicians should have copies at their desks. The *Book of Common Prayer* could be characterized as a wonderful responsibility and opportunity. The *Manual for Clergy and Church Musicians* will help the church clarify those characteristics and then respond suitably.

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Misprints in church bulletins, newspapers, publishers, catalogs, etc.:

Wise up, O men of God
Pass me not, O gentile Savior
HOLY MAMMA
Oil for a closer walk with God
Jesus calls up
America, America, may God thy golf refine

Overheard in children's singing of hymns:

O come, all ye faithful, joyful and dried onion
And round me rings the music of the spears
Bringing in the sheets, bringing in the sheets
Praise him, all creatures here we go
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More to
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